photoshop • illustrator • flash • dreamweaver • after effects • indesign • final cut pro

mac design

The Graphics Magazine for Macintosh® Users MAGAZINE

monstermonitors

It's alive! Six LCDs go in, but only one comes out unscathed in this year's monster battle royal

Before & After
This brand-new column by John McWade covers the basics of good design from concept to creation

Mac Design Live and In Person
The 2nd annual Mac Design Conference rocks the house in the Windy City. Catch all the action

More Tutorials, More Reviews, More News

JULY/AUGUST 2004
$6.95US $7.95CAN
08>
0 09281 01178 1
DISPLAY UNTIL AUGUST 23, 2004
www.macdesignonline.com

“the big guys”

we’d love to show you theirs,
but we couldn’t afford it.

■ **low resolution:** $99 ■ **high resolution:** $399

We represent thousands of international photographers with over 120,000 royalty free photographs. You’ll be amazed at the quality and the price; search our collection and find out why we’re the **designer’s dirty little secret.**

istockphoto.com

■ low resolution: $.50 ■ high resolution: $1.50

istockphoto.com
the designer's dirty little secret

summer bundle
250 istockphoto download credits
+ 1 high resolution imagesource image
$169

toll free: 1.866.478.6251

Connect to the n

"Linking to Photoshop makes the perfect package"

Visualizing packaging for clients like Coca-Cola, Purina, and Coors often means last minute changes. They want to see their products with different labels, angles and shapes. Strata 3D CX and the new Polyspline modeler – combined with the Photoshop texture linking – makes this process a snap.

Jean Probert
Designer/Owner
Jean Probert Design Studio

"HDRI & Lightdomes power images for Ford"

As a designer and illustrator at Ford, I don't design cars, I illustrate the concept images that drive the company forward. That's why Strata 3D CX's new rendering and lighting features are so important to me - they make it easy to get just the right image.

Chris Szetela
Industrial Illustrator
Ford Motor Company

"Illustrator with Strata 3D CX is the cutting edge"

With Strata 3D CX I can import client art from Illustrator, push it into 3D, link a layered Photoshop file and render a high quality presentation. I don't even do physical mockups anymore - clients are so impressed with the 3D images.

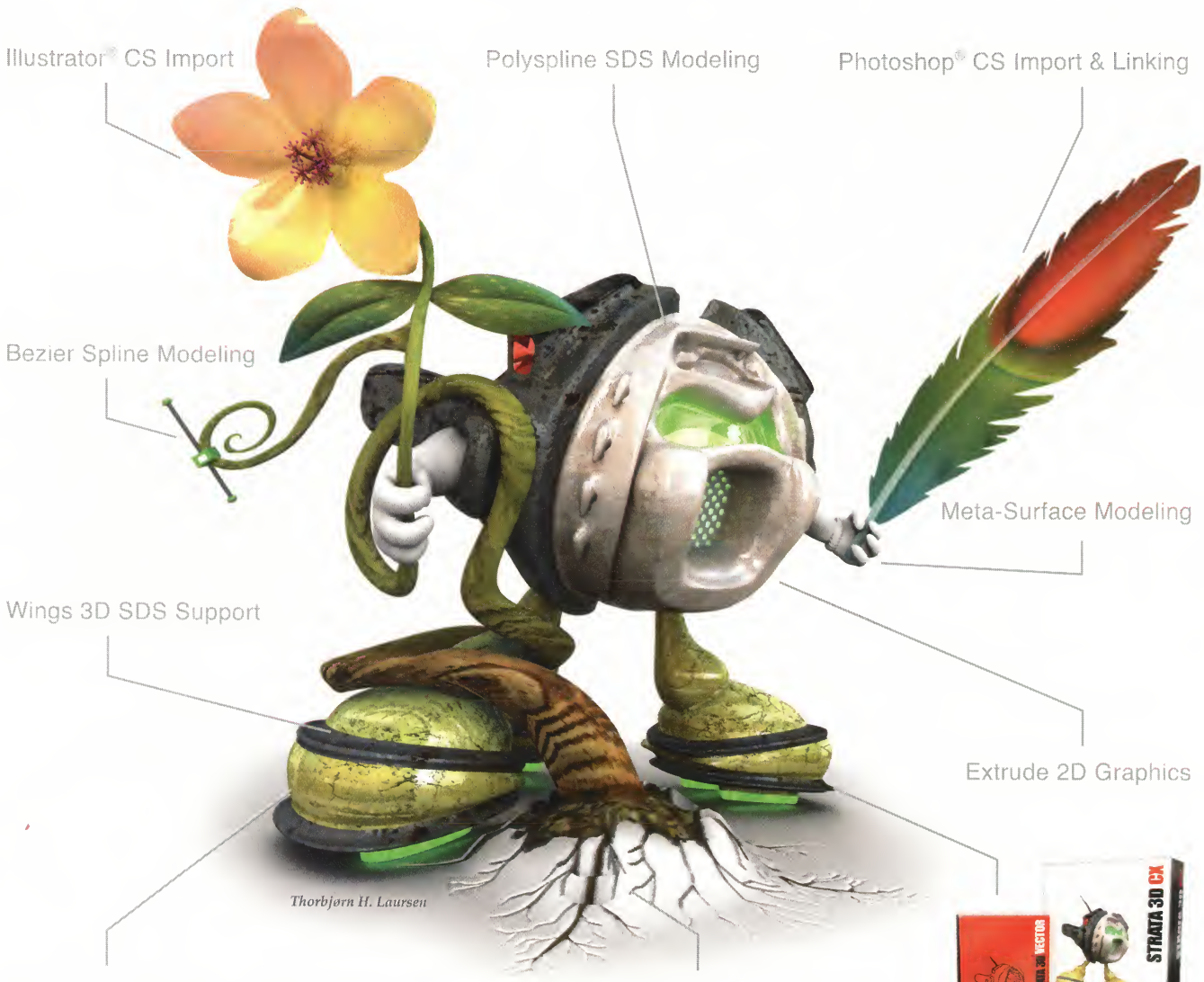
Leif Buckley
Designer
Sinthetic Media

"CAT wanted photos. I gave them reality"

When Caterpillar decided to launch a whole new line of light industrial vehicles they needed to have "beauty shots" for marketing. What to do when the product's not even ready yet? I turned to Strata 3D CX.

Chris Tyler
Principal
Chris Tyler Design

ew Strata 3D CX



Strata 3D Vector FREE

New, Powerful, Easy to Use Strata 3D CX

Strata 3D CX fits into your workflow with new, easy to use features like polyspline modeling, live linking to Adobe files, high dynamic range lighting and more. Push your 2D files into a virtual environment, set up lighting, apply textures and take a perfect, photo-real picture. Illustration, design – and even animation – will never be the same.

Call 800-Strata-3D or visit Strata.com. We can show you how to get connected.

CONNECT • EXTEND
STRATA 3D CX

STRATA™
The Creative Dimension

Strata is a trademark of Corastar Inc. Other trademarks are the property of their holders. Copyright 2004 Corastar Inc.

Contents

JULY/AUGUST 2004 • VOL. 12, NO. 4 • WWW.MACDESIGNONLINE.COM

features

32 Mac Design Live
If you weren't at this year's Mac Design Conference in Chicago, here's what you missed, and oh my, did you ever miss out! If you were in attendance, you already know of the fun times, but you'll want to check out the photos to see if you were recorded for posterity (and to prove you were there).—Lesa Snider

36 LCDs on Display
We collected six top LCD displays and locked them in a room to fight it out and see if a clear winner emerged. After the dust cleared and we stitched together all the pieces, we came up with our own conclusions in the battle of the LCD displays.—Steve Baczewski

columns

24 On Apple
Alas, John Halbig bids farewell to *Mac Design* with a final column before moving on to a new Mac life.—John Halbig

26 Before & After
A brand-new column on the basics of good design from concept to creation and beyond.—John McWade

28 Design Makeover
A new hairstyle, some makeup tips, a brand-new wardrobe, and a logo makeover for DECA Manufacturing.—Jake Widman

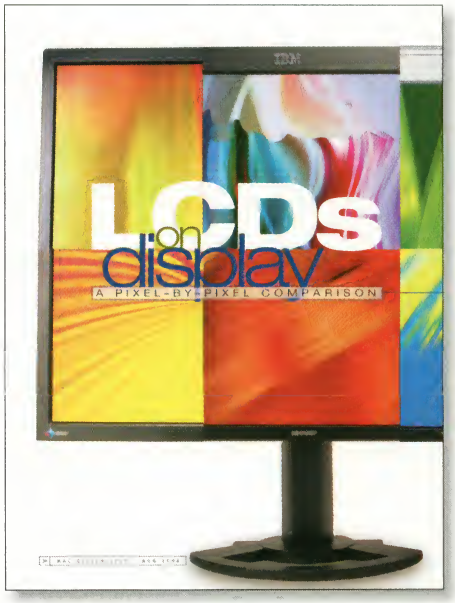
42 Dr. Mac: The OS X Files
Bob launches a new career as he uses GarageBand to compose movie soundtracks.—Bob LeVitus

44 The Digital Camera
In a classic case of "I can't make up my mind," Jim combines macro and digital photography.—Jim Patterson

62 Designing Web Graphics
How to output multiple HTML files from ImageReady CS. Will the fun never stop?—Jan Kabili

68 Digital Video View
Just in time for you to start preparing your Christmas wish list, Rod summarizes the latest must-have video products.—Rod Harlan

114 Life in the Mac Lane
Scott, Apple, and life as a Mac user. All this in one column. Wow.—Scott Kelby



Page 36

Page 26

Page 34

Page 46

departments

8 Editor's Note
Scott pays tribute to our dear friend and colleague Jim Patterson.
—Scott Kelby

12 Letters
You send 'em in, we read 'em, we print 'em. That pretty much sums up our entire philosophy of letters to the Editor.

16 Mac Design News
All the latest news that you need to know. Okay, all the news we could squeeze in that we hope will be of some interest to you.—Dave Cross

34 The Digital Canvas
Check out the winners of the 2004 Crabby Awards presented at the Mac Design Conference. And no, they weren't awards for people with bad attitudes (better known as PC users).

92 Tips & Tricks
Here are some amazing magic tricks to astound your friends and co-workers. If that doesn't work, you can always fall back on these equally impressive software tricks.

94 Graphics Q&A
Once again we present a bunch of important questions followed immediately by practical answers, many of which actually work. This appears to be catching on.

tutorials

46 Adobe Photoshop CS:
Pushed to the Edge—Seán Duggan

52 Adobe Illustrator CS:
Photostrator and Illushop—Michael Baumgardt

56 Adobe InDesign CS:
Cut It Out!—Terry White

64 Macromedia Dreamweaver MX 2004:
The Tag Inspector—Jackie Dove

70 Adobe After Effects 6:
Through the Fire—Steve Holmes

74 Final Cut Pro 4:
Composite Mode Tricks—Philip Hodgetts

macdesignonline.com

Macromedia Flash MX 2004:
Storming with Flash—Cyndy Cashman

reviews

84 CGM DVE Complete—Richard Harrington

85 Director MX 2004—Merrily Miller & David Rosenblatt

86 FootTrack—Daniel East

86 PowerMate—Daniel East

87 iPIX Interactive Studio—Jim Patterson

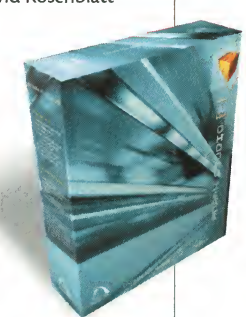
87 Piranesi—Nathan Segal

88 Anark Studio 2.5—Merrily Miller & David Rosenblatt

88 Redefine Style Sheet 2—David Creamer

90 EazyDraw—David Creamer

90 SilverFast DCPro—Jim Patterson



Photographs & Memories

We couldn't have done it without you, Jim

I just got back a few days ago from our second annual Mac Design Conference in Chicago, and I just couldn't wait to share with you all the great news: how we trounced last year's attendance record, how we added more sessions, more instructors, and what a huge success it turned out to be. But the cheers of the crowd on hand were drowned out by the sound of our collective hearts breaking, when on the first day of the event, we learned that our dear friend Jim Patterson, *Mac Design's* own digital photography guru, had passed away while on vacation in France.

I know Jim had an awful lot of fans who will miss his "Digital Camera" column here in the magazine, as well as his annual printer roundup and digital camera shootout. Over the years, Jim had earned a reputation with our readers as a trusted source for camera reviews and information on anything to do with digital imaging; but one thing that particularly endeared Jim to our readers was his willingness to help them with their Mac or digital camera problems. If you sent Jim an email, you didn't just get a response—you got in-depth help. He loved hearing from our readers, and genuinely loved helping them along on their path to digital imaging.

"...there was much more to Jim than just a writer, and he was much more to us than just a friend."

Although you know Jim from our pages (and the pages of *Photoshop User* magazine, Nikon *Capture User* magazine, and the many travel magazines he wrote and shot for), there was much more to Jim than just a writer, and he was much more to us than just a friend.

I originally met Jim 11 years ago at a meeting of the Bay Area Macintosh Users Group (BAM) in Tampa. He was around when we first launched this magazine (of course, back then it was called *Mac Today* and it was a local newspaper distributed for free at the local CompUSA). Jim started writing reviews for us just after our launch, and he's been writing for us ever since. He's been a fixture in our office for years, and I'd usually see him in the *Mac Design* labs testing printers or putting a new digital camera through its paces, and honestly, that's what he really seemed to love most—getting his hands dirty on all the new gear.

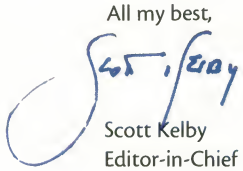
Jim was a hands-on guy and took his responsibility to our readers very seriously, but at the same time, he was a character in the very best sense of the word. He was funny, charming, outspoken about his love of the Mac, and liked nothing better than to stand around with the rest of us whining about Apple's latest move or talking about a cool new camera he'd discovered.

Although we'll miss Jim tremendously, we can share some bit of comfort in knowing that he lived a wonderfully charmed life. Anyone who joins the Army during wartime and gets stationed in Hawaii really has things rolling his way. He had a loving wife and children, a faithful legion of fans here in the magazine, and a lifetime of fascinating work—from military intelligence officer to professional travel photographer, from graphic designer to novelist (he wrote one of my all-time favorite novels, *The Thirteen*).

Jim was a teacher, an artist, and as anyone who knew him would tell you, he was literally just one hell of a great guy. He lived the kind of blessed life that had him passing away right where he probably would have chosen—taking photographs in Monet's garden in Giverny, France, with his lovely wife, Betty, at his side.

We'll never forget Jim's many contributions to the success of this magazine, his commitment to our readers, his time and effort supporting the Macintosh community, and to all of the lives he touched around him in a very special way. If there was one thing that I know Jim would want, it would be for you to read the final installment of his "The Digital Camera" on page 44. You'd better read it—because you know he's watching. :) Take care Mr. P.—We love you.

All my best,



Scott Kelby
Editor-in-Chief

We've got the latest in technology.

(Of course that changes by the minute.)

Adobe

Authorized Reseller

Whether you're looking for printers, software, scanners, graphic cards, or storage devices, CDW Mac Warehouse is the best place to go for all your technology needs. With unmatched customer service and the latest Mac technology products in stock and ready to ship, we're sure to have what you're looking for. For the right technology, call or visit macwarehouse.com today.

What you can expect from CDW Mac Warehouse:

- Authorized dealer of Apple® and Adobe products
- The ability to manage software license agreements and track expiration dates with Software License Tracker at no charge
- Same day shipping on 99% of in-stock, credit-approved orders
- Mac experts on staff

macwarehouse.com • 800.ALL.MACS

Free Tutorial CD

Take advantage of Photoshop's 20+ pressure-sensitive tools

Pressure sensitivity opens up a new world of powerful options in Photoshop. Using a Wacom pressure-sensitive pen you can dynamically control things like brush size, opacity, color, texture, and more. This free tutorial CD featuring Scott Kelby and Dave Cross will give you a quick video introduction to pen use for photo retouching and design.

Photo retouching

Using a pen

Illustration

Intuos2 Platinum 6x8
$299

Visit www.MacPowerTips.com today to request your free tutorial CD and to learn how you can try a Wacom pen tablet risk free for 30 days.

www.MacPowerTips.com
1-800-922-2584

WACOM

© 2004 Wacom Technology Corporation. Wacom and Intuos are trademarks of Wacom Company Ltd. All rights reserved. All other trademarks property of their respective owners. All prices are U.S. estimated street price.

mac design MAGAZINE

The graphics magazine for Macintosh® users

VOLUME 12 · NUMBER 4 · PRINTED IN USA

www.macdesignonline.com

EDITOR-IN-CHIEF	Scott Kelby
MANAGING EDITOR	Chris Main
ASSOCIATE EDITOR	Barbara Thompson
PRODUCTION EDITOR	Kim Gabriel
COPY EDITOR	Daphne Durkee
CONTRIBUTING EDITORS	Rod Harlan (Multimedia) Dave Cross (Graphics)
CONTRIBUTING WRITERS	Steve Baczewski · Peter Bauer Michael Baumgardt · David Creamer Jackie Dove · Seán Duggan Daniel East · John Halbig Richard Harrington · Philip Hodgetts Steve Holmes · Jan Kabili · Bob LeVitus John McWade · Jay Nelson Jim Patterson · David Rosenblatt & Merrily Miller · Nathan Segal Deborah Shadovitz · Lesa Snider Terry White · Jake Widman
CREATIVE DIRECTOR	Felix Nelson
ASSOCIATE DESIGNER	Christine Edwards
SENIOR PRODUCTION DESIGNER	Dave Damstra
PRODUCTION DESIGNER	Dave Korman
ADVERTISING DIRECTOR	Kevin Agren 877-622-8632 ext. 142
ADVERTISING COORDINATOR	Jon Fillman 877-622-8632 ext. 115
ADVERTISING DESIGNER	Margie Rosenstein
DIRECTOR OF CIRCULATION	Ronni O'Neil
SUBSCRIPTION MANAGER	Debra Russell
PUBLISHER	Jim Workman
EXECUTIVE PUBLISHER	David Moser
BUSINESS MANAGER	Jean Kendra
CHIEF FINANCIAL OFFICER	Pete Kratzenberg
WEB TEAM	Stacy Behan Jodi Nizin
PUBLISHED BIMONTHLY BY	KW Media Group 333 Douglas Road East Oldsmar, FL 34677-2922 Phone: 813-433-5000 www.kwmediagroup.com info@macdesignonline.com
SUBSCRIPTIONS	$19.95 (U.S.) Call (toll-free) 877-622-8632; subscribe online at www.macdesignonline.com
COVER DESIGN	By Martin St. Louis...oh wait, he was too busy winning the Stanley Cup, eh.
COLOPHON	Produced using InDesign CS, Adobe Photoshop CS, and Illustrator CS. Body copy is set in Cronos 408 Reg. Headlines are set in Trebuchet. This issue was created while basking in the afterglow of the Tampa Bay Lightning winning the Stanley Cup. That's right, you hosers, a team from the deep south (although half the team is from the great white north) is the NHL champ. I suddenly have a craving for some back bacon, eh.

All contents © COPYRIGHT 2004 KW Media Group, Inc. All rights reserved. Any use of the contents of this publication without the express written permission of the publisher is strictly prohibited. *Mac Design Magazine* is an independent journal not affiliated with Apple Computer, Inc. Apple, Macintosh, iMac, iBook, PowerBook, Power Mac G4 & G5, and iPod are registered trademarks of Apple Computer, Inc. All other trademarks mentioned belong to their respective owners. Some of the views expressed by contributors may not be the representative views of the Publisher.

You listen to your iPod every day, Now your iPod can listen to you.

The creators of iTrip now introduce the **Griffin iTalk** iPod Voice Recorder. Plug iTalk into your iPod and record thoughts, ideas or meetings with its high quality built-in microphone.

Play back your voice memos or music through iTalk's built-in speaker. You can even connect a separate mic or your headphones into iTalk. So talk all you want, iPod will listen.

iTalk

$39.99

Voice Recorder for iPod

- Turns iPod into a full function voice recorder
- Internal microphone and laptop quality speaker
- Connect external microphone or headphones
- Automatic Level Control for perfect recordings

iTrip

$35

FM Transmitter for iPod

- Play your iPod's music wirelessly in your car or through your stereo at home
- Uses any empty FM station from 87.7 to 107.9 - switchable from the iPod itself
- iPod powered & earth friendly - no batteries needed or wasted ever
- Fits beautifully to top of iPod - no messy cables to get in the way

iCurve

$39.99

PowerBook & iBook Stand

- Raises notebook screen to eye level - no more sore neck from looking down
- Creates room on the desktop for your favorite USB keyboard and mouse - wireless versions work great
- Keeps your notebook running cool (and loud fans off) with 360° airflow

iMic

$39.99

USB External Sound Card

- Adds superior quality audio recording & playback to any Mac via USB
- Includes everything needed to record albums and tapes to make MP3s & CDs
- Works great with GarageBand & iMovie

Another great idea from GRIFFIN

learn more at **www.griffintechnology.com**

Letters

Feedback from our readers and the occasional PC weenie

APPLE STANDS ALONE

In the past, when someone asked the question, "What platform is better for graphic design?" the answer would instantly come shooting back, "the Mac." Today, however, that answer no longer rings true. The applications available for high-end graphics run on both platforms, and after a long line of flawed and unusable operating systems, Microsoft finally developed one in XP that's at least stable enough to do some actual work beyond writing a letter to Grandma. Not my choice of OSs by far, but 95% of America thinks I'm the moron. So, how does Apple reclaim the undisputed graphics heavyweight title? The same way they set themselves apart from the rest in the video market: by doing it themselves and doing it better!

If Apple took a chance by not licensing their OS because they wanted tight control and proprietary hardware, why not do it with the software, too? I mean, doesn't it make sense that if the same company that built the computer and wrote the OS develops the software, it should work the best? They know that competing with Microsoft means competing on different levels of the various markets. They don't want to bill themselves as the other guys that have an operating system; they want to be the guys who have less but do more and do it better, from iPods to iTunes to slick interfaces and intelligent products.

The next thing Apple should go after is hardware. I hate the fact that we're the last ones to get software for our printers and scanners. I hate the fact that your cell phone may or may not work with the Mac. I hate the fact that when Microsoft upgrades their products, new drivers are ready before the product is on the store shelves. I would love to buy an Apple scanner or an Apple cell phone, and I bet they would work well. Apple can't compete by simply having a small loyal following and a "Genie Effect" for their application Dock, so I say forge ahead. I personally can't wait to buy the first Photoshop killer application.

RANDY KIMBERLIN
Willoughby Hills, Ohio

Dear Randy:
How many millions in quarterly profits does Apple have to make; how many times does Apple have to beat the analysts' predictions; how many billions does Apple have to have in the bank before someone (you) says, "Apple can compete"? They're not only competing in the PC industry today, they're kicking most companies' butts, and they sell tiny iPods all day long that sell for as much as widely advertised HP desktop computers. Apple competes. You know who can't compete? Gateway. Apple will be around years after Gateway (who just shuttered all its stores) is long gone.—Ed.

THEY DON'T THINK YOU'RE FUNNY

First of all, I want to say I truly enjoy your magazine. I also would like to add that I hate PCs as much as the next guy, but if I may comment, I'm not sure that bashing PCs and PC users is the best way to win them over. I know you do it with humor, but not everyone has a sense of humor (especially PC users).

STÉPHANE POTVIN
Hamilton, ON

Stéphane:
First off, we don't hate PCs or PC users, and I agree that bashing PC users won't win them over. It was never our plan to win them over—that's Apple's job. But I have to tell you, although a number of years back we did bash PC users with much regularity (especially those who wrote nasty letters), if you really read Mac Design Magazine *today, you'd have to agree that we really don't PC-bash anymore. I mean, the whole magazine is pretty much tutorials, tips, tricks, and Q&A, and nowhere within those tutorials is there "PC-bashing." If every rare once in*

letter of the month

NO TUNES FOR YOU

Just in case you weren't aware, the iTunes Music Store is not available to Canada due to licensing conflicts or something. It really sucks. Don't forget that there aren't any Apple stores, either. And let's not forget that PowerBooks are illegal because the heat keeps melting our igloos.

JAY MADORE

Dear Jay:
Don't worry. It can't be long before the U.S. starts massing troops and tanks along the U.S./Canadian border. Take a look at any recent satellite photo and you'll see the undeniable evidence—an invasion is coming, and shortly thereafter the licensing conflicts will be a thing of the past. Best of all, Canadians will be able to pay the same 99¢ per song download fee; however, when converted to Canadian dollars, that will still work out to around $27 per song.—Ed.

a while (in either our contents page or here in the letters) we make a side joke or take a little dig at PC users, that hardly qualifies as "PC-bashing." If anyone gets bashed in Mac Design, *you'd have to say it was Apple Computer itself. We're often vocal critics of Apple's management, direction, and marketing and advertising—ah heck, almost everything—and we don't pull any punches when reporting on them. They're often the butt of our jokes, and they probably take more than their fair share from us. So basically, I hope you can live with us taking an occasional jab at the PC, but as you said, not everybody has a sense of humor.—Ed.*

APPLE AND THE PHOTOGRAPHER

I read your "Life in the Mac Lane" article (*Mac Design Magazine*, May/June 2004, p. 134) and couldn't agree more. Instead of offering a Mac with card slots, I think Apple should take the lead in offering cameras that take us to the next level, just as the iPod did for music. Why not team up with a camera maker or build their own line of cameras that have an internal hard drive, FireWire, and USB 2 connections? The cards remind me of the small amounts of flash memory in MP3 players as compared to the GBs of memory in the iPod. They need to address both consumer and pros in this line of cameras. Apple could take camera design to the next level.

LANTZ NEWBERRY
Computer Graphic Designer
Attorney General's Office
Washington State

I agree with Scott Kelby's column, "Apple and Digital Photographers," that Apple should be exhibiting a very big presence in the digital photo world. His comment regarding the need to buy a separate card reader is "right on." Last week a neighbor showed me his brand-spanking-new HP Wintel tower. When I asked if he had a card reader for his (also new) digital camera, he pointed to the computer. "Don't need one. The slots are built into the HP." This is the kind of thing I might have expected Apple to do first. Now (if they do it at all) they'll be a "follower." Apple, where are you? Anybody home?

MARY JO DISLER
MacGroup Detroit

MORE MANAGEMENT

I enjoyed Jim Patterson's "Digital Image Management" article (*Mac Design Magazine*, March/April 2004, p. 35), but I would have liked to see his article include iView MediaPro (www.iview-multimedia.com).

LISA PAITZ SPINDLER

LEFT BEHIND

There are quite a few of us out here who, for one reason or another, are still using previous versions of Macromedia and Adobe software. I wish *Mac Design Magazine* wouldn't shut us out by only publishing Adobe CS and MX 2004 tutorials. Isn't there some way you could make the transitions a little smoother so that we can all enjoy your magazine? I've found it invaluable up until now and haven't missed an issue.

SEAN McGRAIL
Screamin' PiXeL

- **FontLab** The professional's font editor.
- **TransType** The universal font convertor.
- **BitFonter** The bitmap font editor for web and display
- **AsiaFont Studio** for Far East and Unicode fonts

FontLab
THE DIGITAL TYPE DESIGN TOOLKIT

copyright 2003, FontLab Ltd. Inc.

Visit **www.fontlab.com**
and download a **FREE OPENTYPE FONT!**

The right tool for the job

Typography is more than just choosing the right font. It's a creative art that makes your work unique and valuable. **Fontlab** understands this and offers you the tools you need to excel in your chosen sphere.

FontLab's font editors offer designers, developers, and typographers a powerful collection of tools to create TrueType, Type 1, OpenType, double-byte, Unicode, Multiple Master, or screen-ready bitmap fonts. Whether you're designing for print, software, PDA's or the web, **FontLab** offers the right tools for you.

Formats and platforms are no longer a barrier to creativity. **Fontlab** conversion tools can transform a font into virtually any known format for Mac or PC. Whether you need TrueType, OpenType, Type 1, Multiple Master, or any of a host of bitmap formats, **Fontlab** can do the job.

And forget about drudgery! Macro scripting, composite automation and powerful transformation and drawing tools let you get on with your life and allow the software do the tedious heavy lifting. No matter what you want to do with fonts **Fontlab**'s digital type design toolkit can help you do it better.

www.fontlab.com where you can download demos of our products and find detailed information.

Your Discount EPSON® Source

FREE shipping on all orders over $75!

Part No.	Color	Printer Compatibility	Price
T009201	Color	1270, 1280 Everyday LOW PRICE!	$23.99
T007201	Black	780, 785, 870, 875, 890, 1270, 1280	19.99
T008201	Color	780, 785, 870, 875, 890	15.99
T015201	Black	2000P	26.99
T016201	Color	2000P	29.99
Epson 2200 & 960 Inks			each 9.99
Epson 7600 & 9600 Inks			CALL
Epson 3000 & 5000 Genuine Inks			each 53.99

Genuine EPSON® Papers Discounted Every Day!

Water Resistant Canvas - NEW! - Call For Other Roll Sizes		
SP91220	13" x 20' Roll (19 Mil)	52.99
Velvet Fine Art Paper		
S041636	8.5 x 11 (20)	$29.99
S041637	13 x 19 (20)	59.99
Photo Quality Paper		
S041062	8.5 x 11 (100)	$10.99
S041070	11 x 17 (100)	24.99
S041069	13 x 19 (100)	26.99
S041102	16.5" x 49.21' Roll	29.99
Photo Paper		
S041134	4 x 6 (20)	$6.99
S041141	8.5 x 11 (20)	8.49
S041271	8.5 x 11 (100) Value Pack	34.99
S041143	13 x 19 (20)	29.99
Premium Glossy Photo- 780/785/870/890/1270/1280/2000P		
S041286 SAVE!	8.5 x 11 (20)	$9.99
S041290	11 x 17 (20)	31.99
S041288	11.7 x 16.5 (20)	32.99
S041289	13 x 19 (20)	39.99
Premium Luster Photo		
S041405	8.5 x 11 (50	$29.99
S041406	11.7 x 16.5 (50)	74.99
S041407	13 x 19 (50)	91.99
S041409	13" x 32.8' Roll	59.99
S041461	100' Rolls	CALL
Premium Semigloss		
S041331	8.5 x 11 (20)	$9.99
S041327	13 x 19 (20)	44.99
S041329	4" x 26' Roll	16.99
Heavyweight Matte		
S041257 SAVE!	8.5 x 11 (50)	$8.99
S041260	11.7 x 16.5 (50)	30.99
S041263	13 x 19 (50)	31.99
Enhanced Matte		
S041341	8.5 x 11 (50)	$12.99
S041343	11.7 x 16.5 (50)	32.99
S041339	13 x 19 (50)	41.99
Watercolor Paper		
S041351	13 x 19 (20)	20.99

New Low Price

Call or check out website for all wide format inks & roll papers!

Full Line of Supplies (Call for Catalog)
FREE shipping on all orders over $75

1.800.771.9665 www.itsupplies.com
473 W Northwest Highway Palatine, IL 60067

Dear Sean:
I hear ya, buddy, but unfortunately, it's really hard for us to support and train on software that companies such as Adobe, Macromedia, and Apple no longer make. For example, you're not likely to find any new books, seminars, DVDs, etc. on Photoshop 7, just like you won't find any new books on Mac OS 9. This industry is built on teaching the current software, not outdated, non-supported software, and that's why we're always preaching about upgrading to the latest version. The only way to stay ahead in this business is to stay current, and the only way to do that is to leave outdated software behind.—Ed.

UPGRADE ALREADY

Can I just voice a pet peeve here? Why are there still folks out there (who claim to be professionals) who *still* haven't upgraded to Mac OS X? I'm so tired of backwards-saving my files for them. Catch up already! Okay, so maybe there is a piece of equipment you need that doesn't yet have a driver for OS X. I understand, but at least upgrade the rest of your machines. Stop wasting my time! (Whew, I feel better now.)

By the way, love the mag. I ordered the subscription for my in-house design team, but I'm the only one who reads it. They just don't know what they're missing. Keep up the good work.

JENNIFER WILLIAMS

MAC USERS CAN IGNORE

I recently received a message about a virus from my cable Internet provider. In the message there is a sentence that reads: "PLEASE NOTE: Macintosh computers are not affected by this virus." I get these messages fairly often and chuckle as I read the same disclaimer each time. It seems that for the virus problems alone, a switch to Mac would be considered common sense.

Anyway, I love your magazine and it is by far my favorite of the seven graphic design magazines I subscribe to. Keep up the great work. Macs rule!

DAVID W. SMITH
Digital Liquid Graphics

WHAT ARE YOU THINKING?

I agree wholeheartedly with the May/June letter from Chris Smith. I've been in the graphic design/advertising business for over 20 years—most of them in NYC (i.e., I know lots of art directors). We all use Quark. I don't know why you keep insisting that designers are switching exclusively to InDesign. I don't know a single InDesign user. As far as GoLive is concerned, it's a great application and completely mind-boggling that you would drop it. I do hope you reconsider your editorial decisions.

KATHERINE IPPOLITI
Creative Director
First Street Group

Dear Katherine:
When was the last time you saw a new book, a seminar, a video, a magazine column—anything training anyone about anything on QuarkXPress? There's a reason for that.—Ed.

contact info

Mac Design Magazine *welcomes letters from our readers. Please send letters to the editor to letters@macdesignonline.com, or drop us a line at our website, www.macdesignonline.com. We reserve the right to edit letters for length and clarity, and to poke fun at you if you're a right-clicker.*

Don't settle for less. Just pay less.

Avid Xpress® DV $695 USMSRP

Professional-strength editing tools from the people who changed the media world. Over 100 real-time effects. One-click expert color correction. Multiple real-time DV streams. Mac and PC compatibility. And much, much more. Everything you expect from Avid. At an unexpected price.

www.avid.com

make manage move | media™ Avid

© 2004 Avid Technology, Inc. All rights reserved. Product features, specifications, system requirements, and availability are subject to change without notice. All prices are USMSRP for U.S. and Canada only and are subject to change without notice. Contact your local Avid office or reseller for prices outside the U.S. and Canada. Avid, Avid Xpress, and make manage move | media are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries. All other trademarks contained herein are the property of their respective owners.

macdesignnews

graphics news • apple news • new products • dv news • other stuff

New video products from Apple

Apple has announced several new and updated video products including *Motion*, a new motion graphics application that features interactive animation of text, graphics, and video with instant previewing of multiple filters and particle effects. It also introduces "Behaviors" that allow artists to add natural-looking movement (such as gravity and wind) to type and graphics without the use of complex keyframes. The app also includes an advanced particle engine that lets artists quickly apply realistic particle presets such as smoke, sparkles, and fire to any animation.

According to Apple, virtually any graphic element onscreen can be turned into a particle and then modified to create unlimited customized special effects. Motion retails for $299.

Also announced is *DVD Studio Pro 3*, which features new alpha transitions and a new Graphical View for visualization of a project's entire flow. This upgrade also includes Compressor 1.2, the latest version of Apple's revolutionary digital media encoding and compression tool that provides HD to MPEG-2 encoding. DVD Studio Pro 3 has a suggested retail price of $499 and registered users of versions 1 and 2 can upgrade to DVD Studio Pro 3 for $199.

Final Cut Pro HD, featuring real-time performance of high-quality, native DVCPRO HD in addition to real-time support for DV and SD, has also been announced. This latest version of Apple's editing software delivers the ability to capture, edit, and output broadcast-quality, high-definition (HD) video over a single FireWire cable. Final Cut Pro HD supports native DVCPRO HD editing with no recompression or image degradation and enables HD preview monitoring on an Apple Cinema HD Display. The software includes precision, non-modal editing, and trimming tools; interface customization features; real-time color correction and image control; and enhanced audio-editing capabilities with multi-track audio mixing and multi-channel audio output.

Final Cut Pro HD is available immediately to registered Final Cut Pro 4 users. The Final Cut Pro HD package has a suggested retail price of $999. Upgrades from versions 1, 2, and 3 are $399.

Apple also announced *Shake* 3.5, featuring new shape-based morphing and warping tools for advanced compositing and new "shape-shifting" special effects. According to Apple, Shake has been used in every Oscar-winning film for Best Visual Effects over the past seven years, including this year's winner, *The Lord of the Rings: The Return of the King.*

Shake 3.5 is available immediately for Mac OS X, Linux, and IRIX through Apple Authorized Pro Film Resellers. Shake 3.5 will be available for Mac OS X with unlimited render licenses for a suggested retail price of $2,999 and for Linux and IRIX for a suggested retail price of $4,999 with annual maintenance of $1,499. Registered users of Shake 3 can upgrade for $799.

Outspoken

Here's what they're saying about Apple when our backs are turned.

"While other companies in the tech industry are either stumbling (Sony), services-focused (IBM), protecting their monopolies (Intel), or shepherding their legacy systems (Microsoft), Jobs is delivering inspired, compelling digital alternatives to the old analog world."

—GEORGE F. COLONY
CEO, Forrester Research, Inc.

"I think it's too early to proclaim what's in and what's not in Longhorn when even Microsoft doesn't know."

—AL GILLEN
Analyst for research firm IDC, quoted in CNET

"...Every computer user owes a great debt to Apple's foresight and innovation. Apple popularized the graphical user interface we know today with overlapping windows, made the mouse a household word, and brought style and flash to the boring PC market."

—JIM LOUDERBACK
eWEEK

"The iPod has become iconic and fashion designers have picked up on it. It's a fashion item in itself."

—DANIKA CLEARY
Apple's iPod product manager, quoted in Wired News

Website News

For all the latest Apple and graphics news, don't forget to check out www.macdesignonline.com.

Creative Xtreme Bundle

DreamSuite Series One
DreamSuite Gel Series
Corel KPT Collection
Corel KnockOut 2
Corel Bryce 5

The Creative Xtreme Bundle Includes:

DreamSuite® Series One Photoshop Plug-ins:
35mm Frame - Chisel - Crackle - Crease - Cubism - Deckle Dimension X - Focus - Hot Stamp - Instamatic - Liquid Metal Metal Mixer - PhotoBorder - PhotoDepth - PhotoTone - Putty Ripple - Tape

DreamSuite® Gel Series Photoshop Plug-ins:
Gel - Gel Painter - Crystal Painter - Gel Mixer - Liquid Crystal

Corel® KPT® Collection Photoshop Plug-ins:
KPT Blurrr™ - KPT Channel Surfing™ - KPT Equalizer™ - KPT FiberOptix™ - KPT Fluid™ - KPT Frax Flame II™ - KPT Frax4D™ - KPT FraxPlorer™ - KPT Gel™ - KPT Goo™ - KPT Gradient Lab™ - KPT HyperTiling™ - KPT Ink Dropper™ - KPT LensFlare™ - KPT Lightning™ - KPT Materializer™ - KPT Noize™ - KPT RadWarp™ - KPT Reaction™ - KPT Projector™ - KPT Pyramid Paint™ - KPT Scatter™ - KPT ShapeShifter™ - KPT Turbulence™

Corel KnockOut® 2 Photoshop Plug-in:
Whether you are going to be masking portraits or difficult to mask objects such as glass, smoke and fire, masking with KnockOut 2 increases the speed and quality of your photo composites over what you can achieve using Photoshop.

Corel Bryce® 5:
Bryce 5 is an absolute blast to use! The entire program is designed to allow new users to quickly draw and render stunningly beautiful landscapes, scenes and 3D artwork. Create a world of your own with this unique 3D program.

If you have never used a 3D program before or have tried and been disappointed because of the difficulty learning the world of 3D, you will find Bryce 5 to be an excellent choice for entering the exciting field of making 3D art.

Limited Time Bundle Promotion For $199

We're pleased to offer you an incredible value with these products bundled together. Each product includes the full version of both the Mac and Windows software.

Visit our site to get more information on this offer:
www.autofx.com.

Purchase Online: www.autofx.com

Full product details and creative examples are available to you on our website: www.autofx.com. Or call us toll free at: 1.800.839.2008 or 205.980.0056.

Auto FX Software
VISUAL IMAGING SOLUTIONS
www.autofx.com 205-980-0056

Bryce 5, KPT Collection, KnockOut and the Corel name are trademarks or registered trademarks of Corel Corporation or Corel Corporation Limited. Auto FX, DreamSuite, the Auto FX logo and the Creative Xtreme names are trademarks of Auto FX Software.

Apple announces liquid-cooled G5s

Apple has unveiled its latest line of Power Mac desktops featuring dual 64-bit PowerPC G5 processors. The top model, featuring two 2.5-GHz processors running at 1.25 GHz per processor and advanced liquid cooling, starts at $2,999. A dual 2.0-GHz model starts at $2,499, while the entry model featuring dual 1.8-GHz processors starts at $1,999.

According to Apple, Adobe Photoshop runs almost twice as fast on a dual 2.5-GHz Power Mac G5 than on a 3.4-GHz Pentium 4-based PC; and Final Cut Pro HD running on a 2.5-GHz Power Mac G5 can run eight streams of 8-bit SD video versus five streams on a dual 3.06-GHz Xeon-based Avid workstation.

The Power Mac G5 comes standard with either the NVIDIA GeForce FX 5200 Ultra or the ATI Radeon 9600 XT graphics card. All Power Mac G5 desktops include Gigabit Ethernet, FireWire 800, and FireWire 400 ports, three USB 2.0 ports, optical digital audio input and output, built-in support for 54 Mbps AirPort Extreme wireless networking, and an optional Bluetooth module.

For more information visit www.apple.com.

AirPort goes mobile

Apple also introduced AirPort Express, an 802.11g mobile base station that can be plugged directly into the wall for portable wireless Internet connections and networking. Airport Express also features analog and digital audio outputs that can be used in conjunction with AirTunes. AirTunes is Apple's new music networking technology that works seamlessly with iTunes, giving users the ability to wirelessly stream iTunes music on their Mac to any stereo in the house. AirTunes music is encoded to protect it from theft while streaming across the wireless music network and uses Apple's lossless compression technology to ensure no loss of sound quality. AirPort Express provides a range of up to 150', and multiple AirPort Express base stations can be bridged together to send music to extended areas. AirPort Express features a single-piece, ultra-compact design weighing just 6.7 ounces and will be available to Mac and PC users starting in July for just $129.

Double your fun

Roxio, Inc. has announced that its Toast 6 software will soon be DVD-DL (double-layer) compatible, allowing Mac users to take advantage of this technology for the first time. The new DVD+R DL capabilities of Toast 6 Titanium and Toast with Jam 6 will enable users to burn nearly twice the amount of personal data (from 4.7 GB to 8.5 GB), or record more than 3 hours of MPEG-2 (DVD-quality) video content on a single DVD+R DL disc. All Toast 6 users will benefit from the ability to back up their non-encrypted DVDs without having to first compress the dual layer into a single layer, a step that, according to Roxio, requires additional software and sacrifices video and audio quality.

Toast 6 Titanium will soon include the following DL capabilities: Data format, which allows for backing up and creating data discs with up to 8.5 GB of data on a single DVD-DL disc; Copy format, for creating one-click copies of non-encrypted, dual-layer DVD movies; Video format, for authoring DVDs with more than 3 hours of video; and Audio format, which enables users to put more than 70 hours of music on a DVD music album using Dolby Digital sound.

All registered Toast 6 Titanium and Toast with Jam 6 customers will be able to update their software using a free download available from the Roxio website at www.roxio.com.

"DIGITAL PHOTOGRAPHY IS THE CHALLENGE,
NAPP IS THE SOLUTION."

—JIM DIVITALE

Jim DiVitale
Award-winning photographer
Photoshop Guru
NAPP Instructor

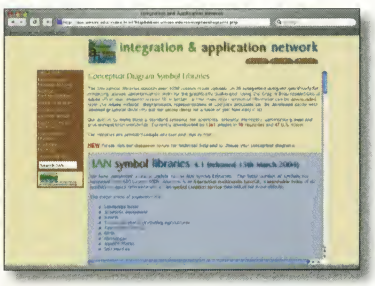
The National Association of Photoshop Professionals
Join today—a one year membership is only $99 and includes a subscription to Photoshop User *magazine*

www.photoshopuser.com • 800-738-8513 or 813-433-5006

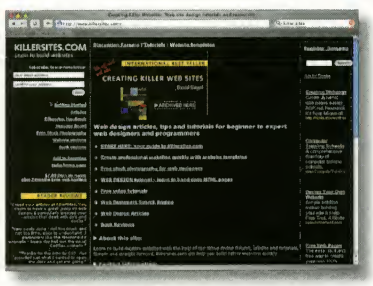
Web Watch

More cool sites for creatives

www.misspato.com
This inspirational site showcases more than 470 examples of well-designed websites in many different styles.



http://ian.umces.edu/symbols
The IAN Symbol Libraries site features more than 1,000 free scientific/ecological symbols in 25-plus Illustrator symbol palettes.



www.killersites.com
Based on David Siegel's book, *Creating Killer Web Sites*, this site's filled with tutorials, articles, free photos, and more.

www.allgraphicdesign.com
Visit this graphic design portal for shareware, forums, actions, filters, templates, schools, graphic jobs, and other resources.

Store images on your iPod

Thanks to the new *Digital Camera Link* from Belkin, digital camera users can save space by transferring images to their iPods (not the iPod mini). By connecting with a USB cable, the Digital Camera Link, which works with most digital cameras, transfers images using software support that's already built into the iPod (with software version 2.1 or later). Users can connect iPods to their computers to retrieve the images. The Digital Camera Link, which supports all mass-storage DCF-format cameras and PTP-compliant cameras, retails for $89.99. Visit www.belkin.com/ipod/cameralink for further information.

PMS colors from anywhere?

Pantone, Inc. has begun shipping *PANTONE colorist*, which makes the Pantone Matching System colors available in applications that don't already incorporate PANTONE libraries, including Photoshop Elements, Microsoft FrontPage, and Apple Keynote, as well as Macromedia Dreamweaver and Flash.

PANTONE colorist also includes a free Web utility called InspireME that offers an array of predefined color schemes created by Leatrice Eiseman, color consultant, director of the Pantone Color Institute, and best-selling author of such books as the *PANTONE Guide to Communicating with Color* and *The Color Answer Book*. The InspireME color schemes are comprised of colors from the solid PANTONE Color Library and include recommendations for the dominant, sub-dominant, and accent colors.

PANTONE colorist is available from Pantone, Inc. for $49.95. PANTONE ColorWeb Pro users may upgrade to PANTONE colorist for $19.95 and users who purchased PANTONE ColorWeb Pro after September 30, 2003, may upgrade free of charge. Upgrade details are available at www.pantone.com.

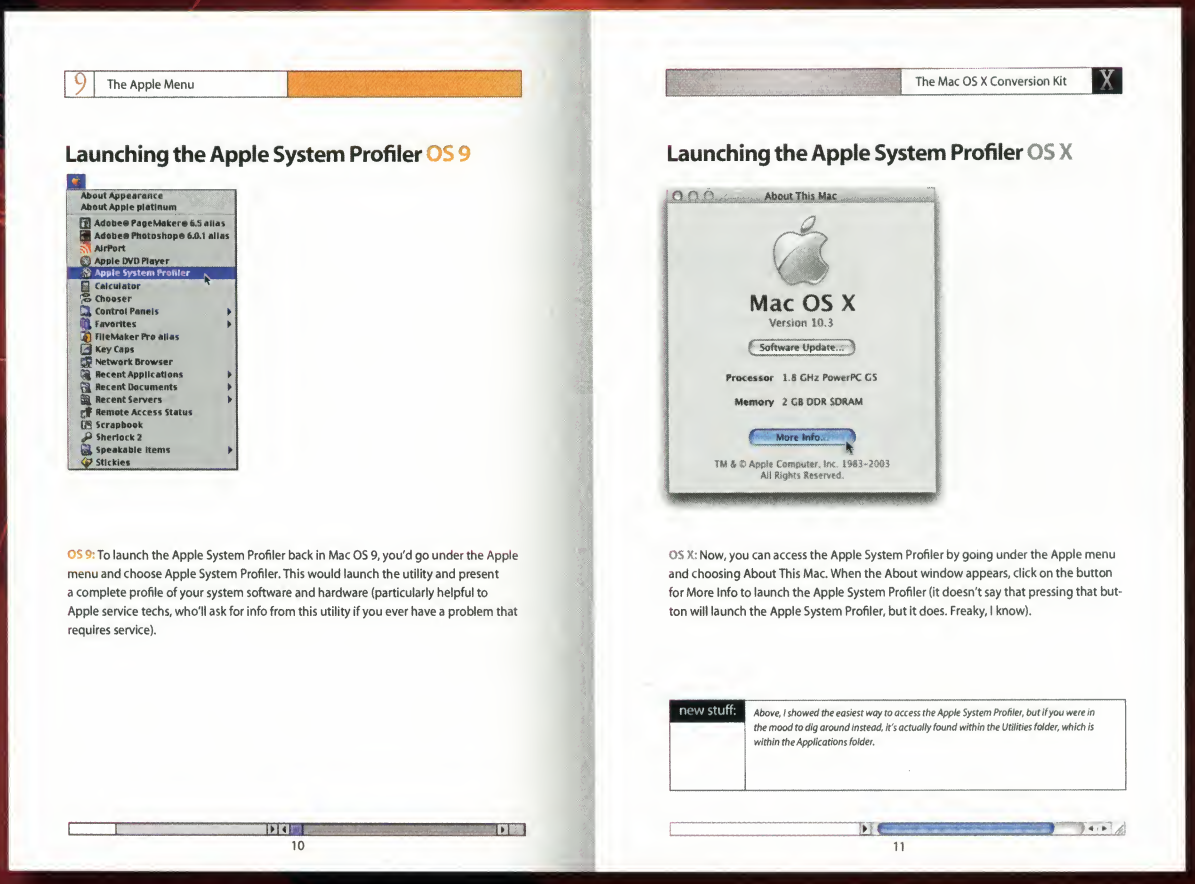
Control your fonts

You Software has announced *You Control: Fonts*, a software utility that lets users create a WYSIWYG font menu in Mac OS X. According to the company, You Control: Fonts allows users to create a custom font menu that makes it easier to find fonts by displaying fonts in their own typeface, grouping them into their proper font families, and reducing the size of the font menu.

"The new You Control: Fonts extends the power and flexibility of You Control for creative professionals or anyone who works with numerous fonts," says Mike Wong, Director of Macintosh Products. "You Control: Fonts is one more way You Software is making the software you already own easier to use and customize, so your computer works the way you want it to."

The product is expected to retail for $29.95 for a full version, less for current owners of You Control software. Visit www.yousoftware.com/products for complete information.

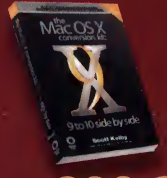
Are you thinking of making a move to OS X?



The left side shows you how you did it in OS 9.

The right side shows you how to do it in OS X.

This can make it painless!



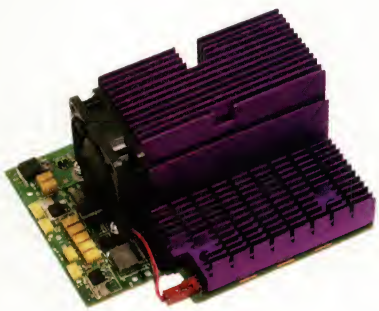
Order your Mac OS X Conversion Kit today for only $26.99 plus S&H.

Call 800-201-7323 or order online at www.scottkelbybooks.com.

Multi-purpose drive

WiebeTech has announced *ComboGB*, a new pocket-sized, portable storage enclosure featuring three different interfaces: FireWire 400, FireWire 800, and USB 2. "Multiple interface ports have become the most important feature for mobile professionals," says James Wiebe, CEO of WiebeTech, "and we've provided all three major ports in this new storage enclosure, along with an all-new case design."

The drives also include five cables and adapters to help connect to a variety of computer connections. Models are available in 40-GB, 60-GB, and 80-GB sizes at speeds of 4200 and 7200 rpm. Prices range from $239.95 for a 40-GB/4200-rpm to $399.95 for the 80-GB/7200-rpm model. Full details are available at www.wiebetech.com.



New speed for G4s

Sonnet Technologies has introduced the *Encore/ST G4 Duet 1.3 GHz*, a dual-processor upgrade for most Sawtooth G4 Power Mac systems, including AGP Graphics, Gigabit Ethernet, Digital Audio, and QuickSilver (2001 and 2002) machines. This card is comprised of dual-745x G4 processors running at 1.3 GHz, each with its own 2 MB of L3 cache. According to Sonnet, performance is determined by a multiple of the bus speed, and it will operate at 1.3 GHz in all AGP Graphics and Gigabit Ethernet machines (with 100-MHz buses), and 1.267 GHz in the other Power Mac G4 systems (carrying 133-MHz buses). The Encore/ST Duet's modular design allows one product to fit easily into any of these compatible Macintosh models. It supports all G4 operating systems from Mac OS 9.2 through OS X v10.3.3 without any additional software.

The Encore/ST G4 Duet 1.3 GHz retails for $699.95. Details are available at www.sonnettech.com.

EZQuest launches tiny flash drive

EZQuest has announced what they claim is "the world's smallest USB flash drive for Macs and PCs." The *EZ-Disk* USB 2.0 drive is the length and thickness of two quarters, measuring 1.88x0.75x.13" and weighing just 4 grams. The drive is completely bus-powered, backward-compatible with USB 1.1, and compatible with Macs and PCs. It comes in three models/capacities: 128 MB, 256 MB, and 512 MB. EZ-Disk flash drives are compatible with Mac OS 9.0 and Mac OS 10.1 or later, and Win 98SE, Win 2000, Win ME, and Win XP. They're available now at the suggested retail prices of $49 for 128 MB, $79 for 256 MB, and $149 for 512 MB. Go to www.ezq.com for more information.

Upcoming Events

IGAEA Conference 2004
July 11–16, 2004
University of Houston
Houston, TX
www.igaea.org

Digital Video Expo East
July 13–16, 2004
Jacob Javits Convention Center
New York, NY
www.dvexpo.com

Imaging USA
July 25–27, 2004
Las Vegas Convention Center
Las Vegas, NV
www.ppa.com

Photoshop for Photographers
Las Vegas, NV (July 23, 2004)
Tucson, AZ (July 29, 2004)
www.photoshopseminars.com

Photoshop Down & Dirty Tour
Albuquerque, NM (July 27, 2004)
Seattle, WA (August 2, 2004)
www.photoshopseminars.com

Photoshop Creativity Tour
August 9, 2004
S. San Francisco Conference Center
San Francisco, CA
www.photoshopseminars.com

Seybold San Francisco
August 16–19, 2004
Moscone Center West
San Francisco, CA
www.seybold365.com/sf2004

PhotoshopWorld Conference & Expo
September 1–3, 2004
Orange County Convention Center
Orlando, FL
www.photoshopworld.com

PhotoPlus Expo
October 21–23, 2004
Jacob Javits Convention Center
New York, NY
www.photoplusexpo.com

Get your **fonts under control.**

You Control:Fonts makes it easy to find just the right font for the job in most applications. With You Control:Fonts you can create a custom font menu that not only displays fonts in their own typeface, it groups fonts into proper font families. Built on the award-winning You Control custom menu utility, You Control:Fonts is fast, predictable, elegant and affordable.

Find out for yourself why new products from You Software are already recognized as the most promising new utilities for the Mac to come along in years. You Software…it's all about you.

you software

www.yousoftware.com

©2004 You Software, Inc. All Rights Reserved. You Software, the You Software logo, You Control: Fonts and You Control are trademarks of You Software, Inc. Mac, Macintosh and Mac OS X are registered trademarks of Apple Computer, Inc., registered in the United States and other countries. The "Built for Mac OS X" graphic is a trademark of Apple Computer, Inc. used under license. All other trademarks are used for identification purposes only and are the rights of their exclusive holders. YCF 2004.MD

Going Home

Becoming a Mac Genius has its rewards...and consequences

BY JOHN HALBIG

About seven years ago, Dick Theriault of what was then called *Mac Today* dropped me an email to ask if I'd be interested in writing a regular column for the magazine. I had been the moderator of Guy Kawasaki's EvangeList mailing list for about six months, and Apple was still seriously "beleaguered"—so much so that I'm certain that many thought the word was part of the company name.

Much has happened since then, of course. If we take 18 months as a typical technological "generation," then four generations have passed. Sony, once touted as Apple's only salvation, is now trying to duplicate the raging success that is the iPod. Michael Dell, a man who once suggested that the smartest move Apple could make would be to sell off its assets and distribute them to its stockholders, found himself selling Apple products (the Windows version of the iPod, of course!). As for Microsoft, let's see...buggy system software, legal woes, and inexplicable product decisions. Well, some things have stayed the same, I guess.

THE SEVEN-YEAR ITCH

But, as a rule, things change. It's why being a part of the ongoing chaotic creative storm that is the Silicon Valley can be simultaneously fun and frustrating, such as going on to work at Garage.com with Guy, shutting down The List when it was obvious that it was time, riding out the Internet bubble collapse's aftermath, and then getting a short gig at NASA upgrading machines to OS X. Yes, it *was* incredibly cool. It'll probably get a whole chapter in my yet-to-be-written (if ever) memoirs. And now, I find myself in the odd position of returning to the mother ship itself, Apple—well, at least one of its satellites.

Through a series of events too convoluted (and, to be honest, too *boring*) to go into, I find myself a Mac Genius. I can already hear the shocked expressions of "Retail?! You're going into *retail*?!" However, as any true Mac believer who has experienced one of these stores will attest, this isn't the same retail experience as, say, my own stint pushing vinyl LPs at Musicland at the White Plains Galleria (boy, does *that* date me!).

Being away from Apple for several years (and from the borderline insanity that only working for an Internet startup can provide), I was beginning to feel a bit out of touch, be it from real-world technology in general or Apple in particular. While some of us might complain while working there, Apple is still one of the best places to work, especially if you believe in what they're (still) trying to accomplish.

"Apple is still one of the best places to work, especially if you believe in what they're (still) trying to accomplish."

That, and the importance being placed on the Mac Genius position both inside and outside of Apple, attracted me to the job. One thing I missed after the EvangeList shut down was the constant communication with the Mac faithful of all stripes, not just the good but also the bad—learning where the weaknesses were, having a way to make a difference, and helping make for better products, processes, and more, all for the people with the vision to choose Apple products in the first place

BEAMING UP

The bad news about accepting a job like this is that I can't really, in good conscience, continue writing a column that's sometimes critical, and often speculative, about Apple. Ironically, even Mac Geniuses have about the same knowledge of forthcoming products as non-employees, i.e., next to none. We'll be learning things pretty much as you do. But the fact that I *am* employed by Apple would give such speculation an undeserved weight that it ordinarily wouldn't have.

All that would be left are the positive articles, yet that would reduce me to appearing as an Apple "yes man."

So, this will be my last column, at least for this magazine and while I work for Apple. I can honestly say that it's been a blast since day one, both working with Dick and later Chris Main, and with all of you. Keep the faith, and if you happen to be in Burlingame, California, drop by and have a chat.

'Nuff said.

Designed By BOOQ In California. ©2004 by BOOQ. All Rights Reserved.

Mamba.XS

The Rugged Fusion of Performance and Design for 12" PowerBooks and iBooks.

Now at www.booqbags.com.

Supercharging the Restless in You. booq

Visually Speaking

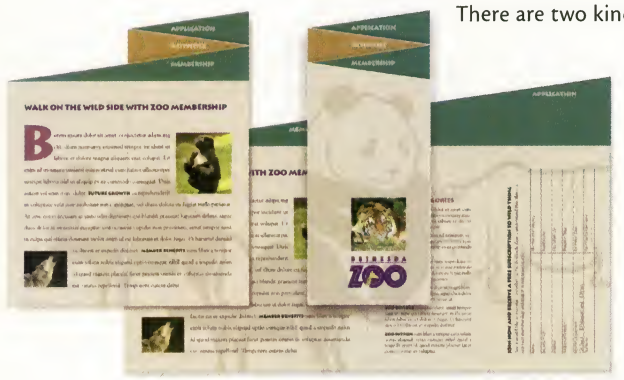
Our tools are awesome—but what does what we're designing say?

BY JOHN McWADE

Poor design is like smog. You can see air only when it's dirty. When it's clean, it's invisible, and you see the fantastic mountains, unaware of the air at all. Design is like that.

DESIGN IS LIKE MUSIC

With today's technology, more people than ever are skillful with the tools of design—the computers, the software, the printers, the hardware—all the things that make designing cool stuff easier. But I find that true skill in design is still as difficult as it always has been. There are two kinds of designers in the world—the skilled and the truly gifted. For both kinds, design skills require practice, practice, practice.



This eye-catching zigzag brochure from issue 28 will impress your audience and please the budget committee, too. You can make fancy-looking tabs inexpensively just by folding a diagonally cut sheet.

That's what we help designers do with *Before & After* magazine. For over a decade, we've been teaching design with illustrative examples and practical solutions to common design challenges. We use the same Mac tools that you do. When the editors of *Mac Design Magazine* invited me to write this column, they told me that their readers want to grow their understanding of design principles and produce excellent design. We'll focus in this column on these goals. We'll cover subjects such as "what is correct design?" and "maintenance thinking vs. visual thinking." And I'll share what I've learned from serving the design community's never-ending appetite for new ideas, solutions, and inspiration.

TAKE A GOOD HARD LOOK

Our world is full of excellent design. It's all around us—at the mall, in magazines, and even at the supermarket. Sometimes I think my job is simply to draw readers' attention to the world around them. If you can use the tools, that's half of the battle. The important half is to actually see what's right in front of your eyes. Many challenges that designers present to me are often solved by stepping back and taking

a good, hard look. Recognizing the interplay of light and dark, how colors blend and fade, and communicating an idea in a visually simpler way results in design excellence.

We designers often feel under pressure to develop the most outside-of-the-box creative idea. But good design isn't always the most "creative" idea. I encourage designers to evaluate their work by considering if the design has done its job. This means more than "Does it look good?" It means, "Does it effectively communicate the idea? Will viewers gain a better or new understanding of the message?" Sometimes creative design actually puzzles the viewer and as a result, does a very poor job.

DESIGN IS FUN

Even with its challenges, design is one of the most rewarding endeavors that I know. That's because good design has great power. When a piece is correctly designed, it looks big, strong, right. It has presence. It communicates. It makes things happen. And paradoxically, it doesn't appear to have been designed at all.

Let's explore this fascinating subject together. Are you ready? Meet me here in future issues of *Mac Design Magazine.*

John McWade is a designer, teacher, and author who has been at the forefront of the graphic design and desktop publishing worlds for two decades. He is founder, publisher, and primary voice of Before & After *magazine (www.bamagazine.com). Although he can't respond to all correspondence, he reads email sent to mac.design@bamagazine.com.*

Photograph by Kevin Ames
Christina Parfene - Elite Models / Atlanta

WACOM

RETOUCH WITH A WACOM PEN FOR:

PRESSURE-SENSITIVE CONTROL
Wacom pens are pressure-sensitive so you can control the amount of a software tool's effect by varying how firmly you press the pen tip to the tablet. Photoshop has over 20 tools specifically designed for use with a Wacom pen.

NATURAL COMFORT
The Wacom Grip Pen is built for comfort. It has a cushioned, contoured grip-area and features Wacom's patented cordless, battery-free technology.

TIME-SAVING PRODUCTIVITY
With more control and comfort, you'll be more productive. Using a Wacom pen on your PC or Mac® is a very efficient way to work. Many Wacom customers tell us that switching to a pen has doubled their productivity.

FREE TUTORIAL CD!
Visit our website today for your free copy of the new tutorial CD featuring Photoshop pros Scott Kelby and Dave Cross.

www.MacPowerTips.com

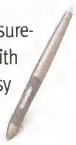
1-800-922-2584

HOW TO RETOUCH LIKE A PRO

The secret is to work with a Wacom pen. It gives you the natural control you need to quickly and easily edit your digital photos. Simply identify the areas that need retouching and use the pressure-sensitive pen to intuitively fix blemishes, lighting, color, and more. Ask for your free copy of the new tutorial CD featuring Scott Kelby and Dave Cross to learn why more than 2,000,000 people count on Wacom's patented pen technology for photo-editing control and productivity.

THE INTUOS2 PLATINUM 6x8 PEN TABLET INCLUDES:

PATENTED PEN
The Intuos pen is pressure-sensitive for control, with a built-in eraser for easy fixes. There's no cord to tangle, no batteries to buy—ever. It works with any software a mouse will on your Mac® or PC.



PATENTED MOUSE

The Intuos mouse is cordless, battery-free, ball-free, and optics-free for convenience and accuracy. It has three programmable buttons and a scroll wheel. Using the mouse and pen alternately reduces repetitive motion.

VALUABLE SOFTWARE
Adobe® Photoshop® Elements 2.0, Painter™ Classic by Corel®, penPalette™ by nik multimedia®, and Wacom Brushes 1.0.*

30 DAYS RISK FREE
Learn how you can try a Wacom Intuos tablet risk free for 30 days by visiting www.MacPowerTips.com today. While you're there, ask for your free CD!

www.MacPowerTips.com

Cintiq 15X
Work directly on screen!
Cintiq15X – ~~$1899~~ $1499

intuos2
For the serious photographer!
Intuos starts at $199

1-800-922-2584

Cintiq 18SX
Work directly on screen!
Cintiq18SX – ~~$3499~~ $2499

Penabled WACOM

Watch for the Penabled logo to ensure you're getting the natural feel and superior performance of Wacom's patented cordless and battery-free pen technology.

©2004 Wacom Technology Corporation. Wacom, Graphire, Intuos, Cintiq, and Penabled are trademarks of Wacom Company Ltd. All rights reserved.
All other trademarks property of their respective owners. Offer good while supplies last, subject to change without notice. All prices are U.S. estimated street price.
*Software listed comes with Intuos2 4x5 and 6x8 tablets. See website for specific software that comes with other Wacom products.

Design Makeover

Three designers burnish a manufacturing company's image

BY JAKE WIDMAN

before

CLIENT: DECA Manufacturing

www.decamanufacturing.com

"DECA's current logos say nothing about the company's dynamism, or even what it does."

DECA Manufacturing Inc. machines complex equipment to very tight tolerances for use in other manufacturers' processes. "We're a manufacturing company; we just don't have our own product," says Mike Curtis, DECA's sales development manager. And with a 32,000-square foot facility, they're not a small manufacturing company, either. More than 50% of the company's sales are to the automotive industry, especially for use in safety equipment such as air bags and antilock braking systems (ABS). Unlike other "contract manufacturers," DECA prefers to set up multi-year manufacturing agreements with customers rather than simply take orders for a hundred or a thousand of something.

DECA's current logos say nothing about the company's dynamism, or even what it does. Nor do they relate to each other—they're the kind of ad hoc logos so many companies wind up stuck with for years. *Mac Design Magazine* decided to see what three designers could do to give DECA a look that would reflect its operations and its strong position in the world economy and that would work as well on the Web as in print.

When we asked Mike Curtis what kind of image he thought his company should project, he said "innovative" and "competing globally." DECA, he continued, has gone through a lot of transitions in the past couple of years, and its logo should reflect a dynamic, changing company. Similar companies, says Curtis, often use measurement devices in their logos to symbolize the precise tolerances they're capable of, but Curtis is of the opinion that such an image is more appropriate to smaller companies. When asked about colors, he quickly said that pastels wouldn't be appropriate for such a heavy-duty manufacturer. He did request, though, that we also come up with a black-and-white version that would work on the photocopied invoices and spec sheets the company frequently sends out.

makeover submissions

If you're a Mac designer and you'd like info about participating in the "Design Makeover," or if you have a design project that's currently in the marketplace and you'd like to submit it for a future "Makeover," drop us a line at letters@macdesignonline.com.

For a closer look at these designs, visit www.macdesignonline.com/designmakeover.

after

DESIGNER: Roger Rodriguez

Bigrogdesign@aol.com

Since DECA manufactures precision parts, my main impulse was to create an industrial look by incorporating a mechanical object into their logo. I drew a cogwheel by hand and scanned it into Photoshop, where I applied dark colors like gray, black, and copper that would suggest industrial materials and processes. I then created bevel effects and textures using filters from Photoshop and Alien Skin's Eye Candy to get the heavyweight metallic look I wanted.

I cut my finished cogwheel in half and placed it on top of the company name. I set the name in Poster Bodoni, a "look at me—I'm tough" kind of bold font that fit the image I was going for. It's strong enough to balance the cogwheel and get the viewer to focus on the company name first. I added the rivets by scanning one, treating it with the same effects I'd used on the wheel, and then duplicating it and placing the duplicates one by one.

The corporation's customer base is drawn from the aerospace, automotive, medical device, defense, and undersea telecommunications industries. I wanted the logo to reflect that orientation, so I placed the words "*air*," "*land*," and "*sea*" on the cogwheel. Although these words are general, they convey the company's diverse operations. The final result is a strong logo that could work on any medium, from stationery to website to apparel and vehicles.

"...my main impulse was to create an industrial look by incorporating a mechanical object into their logo."

ABOUT THE DESIGNER:

BIG ROGER'S DESIGNS

Roger Rodriguez is a New York City police officer assigned to the department's Cartography and Graphics Unit. His area of responsibility is providing support to all of the divisions and units of the department, producing maps, signage, photo enhancements, "wanted" cards, charts, graphs, and media presentations as needed.

Besides his official duties, Roger also creates embroidered logos and patches for various military and paramilitary organizations. These works have become collector's items among the law enforcement community worldwide. He also does freelance design work in the private sector, producing logos and identity systems for local small businesses. "It's a great way to supplement a cop's salary," he says. He would be happy to learn of an easier way to make rivets in Photoshop.

APPLICATION USED: Adobe Photoshop

after

DESIGNER: Yitz Woolf

www.pushingtheenvelope.ca

When I attacked this project, I outlined the three points of the client that spoke to me: first, that the logo should reflect a globally dynamic and innovative company; second, that it should convey a sense of establishment and trustworthiness; and third, that metal should be used somewhere in the color scheme. I went through several ideas before settling on this universally recognizable wire-frame globe.

I gave the globe dimension by utilizing a brush effect, which also gave it more of a mechanical, precise look. I then cut the image apart so I was able to color each section individually. The globe was coming along nicely, but it needed more substance. A blue circle with an inner glow around the globe did the trick.

I went with a clean font—Futura—and set it in italics to give it a forward-moving motion, propelling the company well into the twenty-first century. On the letterhead, the logo is placed so that the words are set in at 1.25". Since the margins in Microsoft Word are automatically set at 1.25", text will align with the logo without any special effort. I set the address at the bottom to be aligned with the globe.

Rather than simply using metallic colors, I created an actual metal business card. The words DECA would be cut out, as well as the sections within the globe. The rest of the card would be printed with a chemical etching process (see www.metalcards.com).

I went with a blue for the color, since the company's old logo had blue and it worked well with the globe. I chose PANTONE 293 and PANTONE Black C, but the logo looks great in black and white as well.

"I gave the globe dimension by utilizing a brush effect, which also gave it more of a mechanical, precise look."

ABOUT THE DESIGNER:

PUSHING THE ENVELOPE

Yitz Woolf followed his B.S. in marketing with a copywriting internship at Dentsu together with a copywriting course at the School of Visual Arts in Manhattan. Returning to Toronto, he accepted a sales position that had no collateral materials available at the time, thus forcing him to learn Adobe Illustrator. Yitz started creating literature and in 2000 left sales to work as a full-time designer under the name Pushing the Envelope. Becoming certified as a webmaster has enabled him to add websites to his services. "I enjoy the passion that I get from the creative process of designing a great piece and integrating it with the strategy—making sure it remains on target with the client's objective," he says. He attributes his design skills to his family, magazines, books, and the online community. Most recently, Yitz returned from a two-week vacation in Israel, where he practiced photography and visited his sister's family.

APPLICATION USED: Adobe Illustrator

after

DESIGNER: Thom Zahler

www.tzasonline.com

DECA wanted a strong, bold logo. I'd heard about some previous logos they'd declined, so I stayed away from curves and swirls. No, straight lines and bold fonts were going to be my tools.

I first tried creating an icon to go with their name, but DECA makes a lot of things for a lot of people, and it's all stuff that, if the company's done their job, you won't notice. It was hard to find one image that represented all of that, so I decided to make the name and logo a single piece. I put the name inside a box, the same way their products go inside their clients' wares. The box is skewed and distorted to give a feeling of energy and action, and their name is actually defined only by the violet and black shapes, representing the clear-cut way their products are defined by their clients. I used a hand-modified Opine Heavy font for the name and a stretched Gill Sans for the contact information.

I chose black and violet for the colors because I wanted a color close to the existing blue—in the same cool family—but still bold and different from their competitors. The logo also translates easily into a black-and-white format. (I used to work at a newspaper, and I know that any logo will eventually be run in black and white, 1" high, and on newsprint.) There are both a gray and a pure black-and-white version.

"I put the name inside a box, the same way their products go inside their clients' wares."

ABOUT THE DESIGNER:

THOM ZAHLER ART STUDIOS

"Like most artists, my career choice was based on one thing: massive head trauma," Thom Zahler says. "I did a header out of a shopping cart when I was two and a half and after that, I knew what I had to do."

Thom went to the Joe Kubert School of Cartoon and Graphic Art, where, he says, he learned how to draw silly pictures and design things. After graduation, he freelanced comic books and caricatures while working during the day as an advertising artist for a local newspaper. From there he was art director at an ad agency for five years. "One day I realized that working for 'The Man' wasn't my thing," he says, so he went off on his own in 2001 and hasn't looked back since.

Thom now does both design and cartooning for a variety of local and national clients. If you've seen that Prilosec® commercial with the giant purple bus, you've seen his work, and he also recently completed work on the AndyHallett.com website.

APPLICATION USED: Macromedia Freehand MX

Jake Widman is a freelance writer in San Francisco specializing in technology and the graphic arts. From 1992–1998, he was Editor-in-Chief of Publish *magazine.*

macdesign live

BY LESA SNIDER

CONFERENCE & EXPO WRAP-UP FROM THE WINDY CITY

If you use your Mac to make money, then the Windy City was *the* place to be June 2–4 for the second annual Mac Design Conference & Expo. Nearly 1,000 designers, photographers, Web developers, and videographers converged in the Donald E. Stephens Convention Center in Chicago, Illinois, for three days of hard-core yet fun-filled training. They were joined by top instructors such as Mac gurus David Pogue, Chris Breen, Adam Engst, and Bob LeVitus; Photoshop gurus Bert Monroy, Deke McClelland, and Scott Kelby; scanning/prepress master Taz Tally; page layout wizard Jay Nelson; and many more.

Attendees were also treated to a tech expo brimming with exhibitors such as Adobe, Apple, Avid, B&H Photo, CDW, *Design Tools Monthly*, Extensis, Micromat, Microsoft, Other World Computing, Pantone, Peachpit Press, and Wacom, to name a few.

It all started Tuesday with half-day, pre-conference sessions. Of particular interest was the "Adobe A.C.E. Boot Camp," commanded by Dave Cross, where folks were drilled on preparing for Adobe certification. Jim DiVitale illuminated the steps involved in taking clients into a "new creative collaboration" with digital capture and Photoshop,

1. Crabby Awards host Larry Becker announces an award in one of the five categories. **2.** At "An Evening with Bert Monroy," Bert shares his expertise in creating photorealistic digital illustrations. **3.** The crowd waits in anticipation for the Keynote Session to begin. **4.** *Mac Design*'s Editor-in-Chief, Scott Kelby, kicks off the conference with the opening keynote address. **5.** Silhouettes of Chicago Bulls cheerleaders rock out in iPod fashion.

while Deke McClelland showed off the efficiency of an Adobe CS workflow.

Wednesday morning brought forth crisp, fresh air and silhouettes of dancing, iPod-toting Chicago Bulls cheerleaders at the opening keynote. Jim Heeger, Adobe's Senior Vice President of Creative Professional Products, talked about workflow integration and how the Adobe Creative Suite "simply works and it works simply." Some of the world's finest designers provided video testimonials about how they're free to focus on the needs of their clients, instead of the needs of their machines. They spoke of software elegance, functionality, and foresight, conveying, "The philosophy plus the tools equals the connection that brings ideas to life."

Terry White whet everyone's appetite by blazing through the extensive feature set of Adobe CS, using samples from a trendy shoe design firm named "Medium." Terry highlighted the creative process from concept sketches all the way to catalog production and website population. How "suite" it is, indeed!

Apple then raised the roof by announcing a weeklong 10% discount at the local Apple Store for everyone. *Mac Design* Editor-in-Chief and Conference Technical Chair Scott Kelby followed it up by proclaiming the Apple G5 as the "Ultimate Photoshop Machine," as announced by *Photoshop User* magazine. Scott expertly showed, through a set of hilarious slides, how you can buy a G5, an iPod, a digital camera, and a color printer, and still have enough left for dinner and drinks...all for the price of the Dell. Next came the Crabby Awards, honoring the late, great, Mac journalist Don Crabb (*see "The 2004 Crabby Awards," p. 34*), after which the masses emptied into a stellar lineup of hour-long training sessions.

Thursday and Friday saw over 20 session choices daily, covering several different tracks, including Design, Typography, Layout, Video, Photography, Web, Mac OS X, iLife, and more.

Lest you think it was all work and no play, the nights were filled with fun, too. Wednesday evening featured "Birds of a Feather" and "Dinner with a Stranger" gatherings, followed by the "iParty," where attendees could mingle with instructors. On Thursday night, folks were treated to "An Evening with Bert Monroy," a demonstration of his unbelievably realistic digital art. Later, night owls gathered for "Macintosh After Dark," where both attendees and Mac celebrities struggled to win prizes by answering difficult and obscure Mac trivia. Two vats of Red Bull Energy Drink helped fuel the crowd's enthusiasm.

Final word: Attendees got a major bang for their training buck with the diversity of sessions, high-caliber instructors, and unique networking opportunities. Plus, a huge workbook of step-by-step notes from each session assured them that the four days of training would benefit them long after the show was over.

Lesa Snider operates Flying Fingers, (www.flyfingers.com) a creative new media firm specializing in Web development, usability, and search engine optimization.

PHOTOS COURTESY OF DAVE MOSER AND SCOTT SHEPPARD

6. Expo attendees peruse the books at the bookstore. **7.** Bert Monroy takes a break on the Expo floor during the Mac Design Conference. **8.** Guru Deke McClelland shares his Photoshop tips and tricks. **9.** Kevin Agren of *Mac Design Magazine* congratulates the winner of the Power Mac G5 "dream machine" giveaway. **10.** Chris Breen, Bob LeVitus, and Adam Engst show off the latest in iPod fashions at "Mac After Dark."

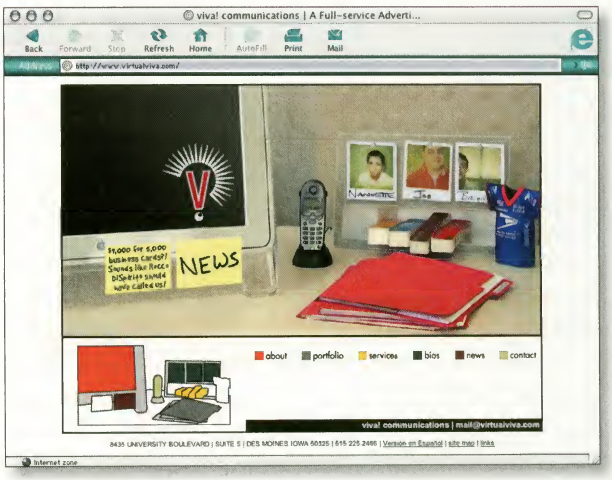
the 2004 Crabby Awards

Showcasing the winners of the second annual "Crabby Awards" held during the Mac Design Conference and Expo in honor of beloved Macintosh author, columnist, and believer Don Crabb

Category: Illustration
Title: *Flower Garden*
Designer: Michael Bast

Category: Print
Title: *AO Safety Brochure*
Designer: Todd Adkins

Category: Video/Motion
Title: *Lullaby Land*
Designer: Frank Langguth



Category: Web Design
Title: *Virtual Viva.com*
Designer: Brian Frank

FINALISTS

Category: Print
Kelly Kuntz *(Flexo Promo)*
M.J. Stevens *(Ready to Learn Poster)*

Category: Photography
Monte Gerlach *(Desert Hotel)*
Frederick McCawley *(Renaissance)*

Category: Photography
Title: *Green Dress*
Photographer: David Cuerdon

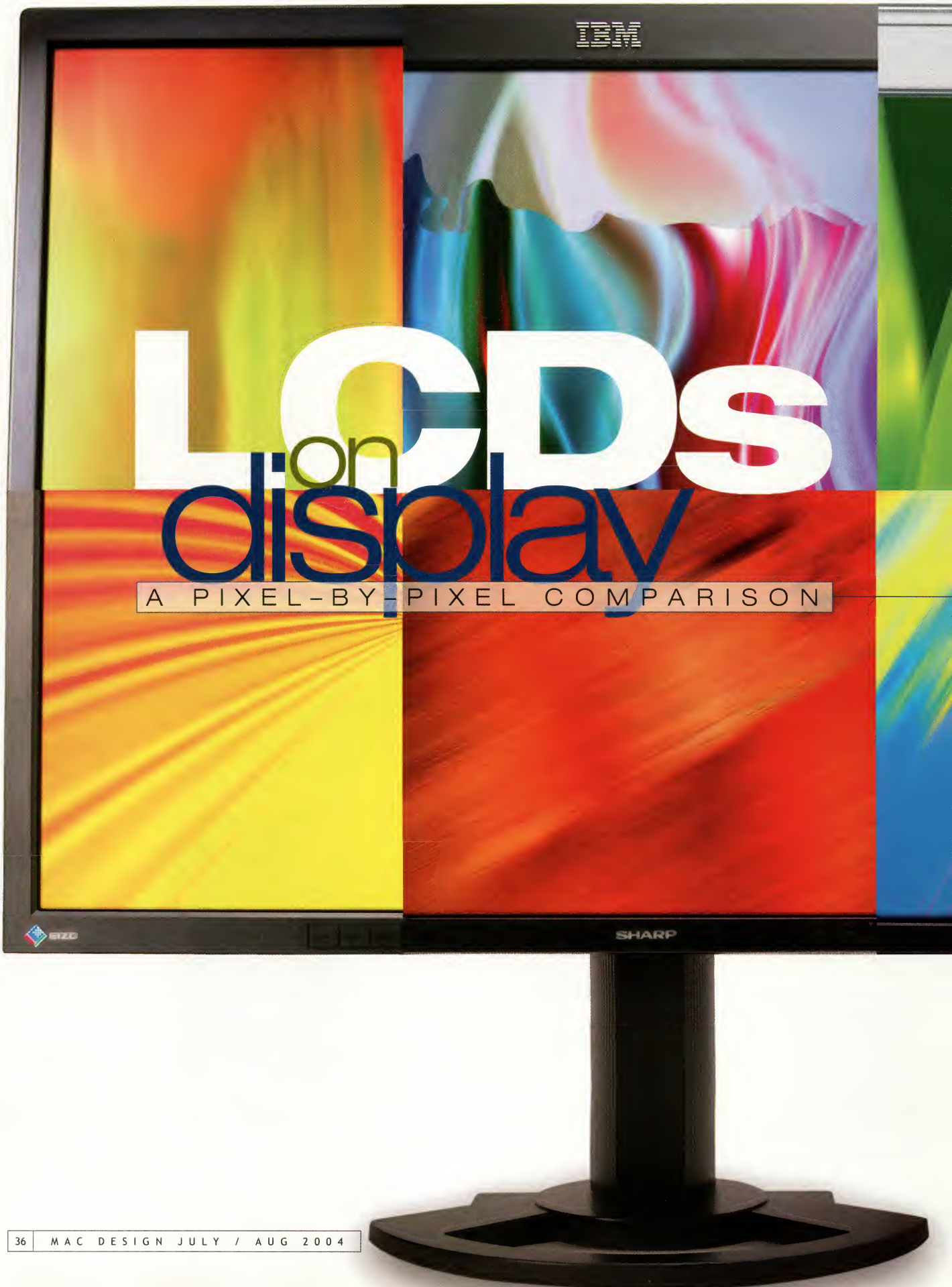
Category: Best of Show
Title: *Tropical Fruit*
Designer: Michael Bast

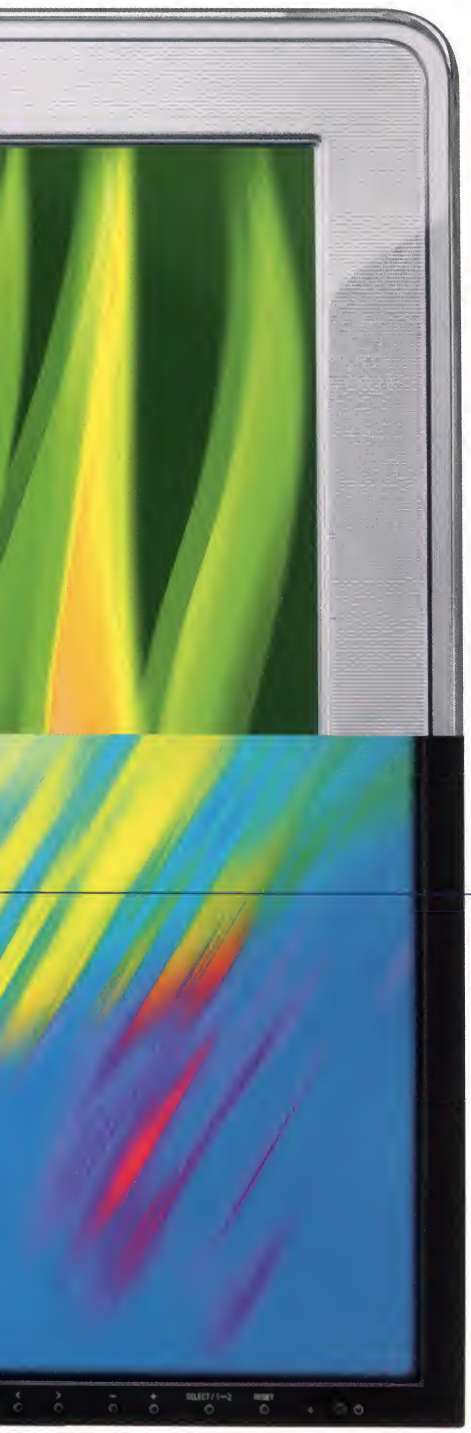
mac design film festival

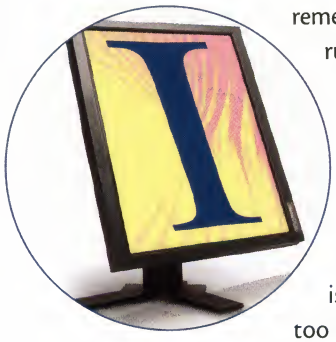
Title: *iPod Commercial*
Designer: Jason Parmer

Category: Illustration
Charles A. Kacin *(Kimono)*
Patrick Morrison *(Dormer Window Blues)*

Category: Web Design
Jacques Barbey *(Jacques Barbey Studio)*
Sherry Ziolkowski *(Arlington Heights School District 25)*


IBM
LCDs
on display
A PIXEL-BY-PIXEL COMPARISON
EIZO
SHARP





I remember when the pocket calculator replaced the slide ruler and how I warned my brother in 1984 not to get a Selectric typewriter because the computer was far superior for word processing. He got the Selectric anyway and regretted it. Film cameras and darkrooms are rapidly disappearing, too, despite a few of my friends' warnings that digital just can't replace traditional methods. Now the same phenomenon is happening with monitors; you don't have to be too perceptive to realize that we're rapidly replacing CRT displays in favor of LCDs.

But it's not without some regrets. Color me sentimental, but the CRT has been a workhorse, evolving each year and reaching a high-tech accuracy with monitors such as Sony's Artisan. Until recently, graphics professionals preferred CRTs because they were more dependable when color accuracy was a necessity.

That hurdle was jumped with the introduction of colorimeters specifically designed for LCDs, such as GretagMacbeth's EyeOne, Monaco's Optix XR, and many others. Anyway, what's not to like? Prices for quality LCDs have started to fall and screen sizes are increasing, but unlike CRTs, LCDs take up considerably less space and are much more mobile. LCD screens can be smoothly raised, swiveled, and tilted, and some can be oriented in both landscape and portrait positions. In addition, they use up comparatively little energy. The screens are easier on the eyes because there's less glare, and they're brighter, making them a natural for environments such as offices with lots of ambient window light. So it's a slam dunk.

Well—not quite. Although this is an article on LCDs, the most important thing to keep in mind is that your monitor is the point of departure for all of your work and determines how your image will be seen by others. To an extent, our aesthetics are dependent on our choice of equipment; it's the basis from which we make all of our decisions. Your monitor must be a reliable instrument that can accurately display your choices of colors and shapes and provide an environment that encourages you.

Finding the right model makes all the difference. When I was seven years old, my parents bought me a Stella guitar—the cheapest and worst guitar of that time. I poured sweat struggling to hold the strings down. Finally, I got a Gibson—one of the finest guitars at the time—and I couldn't wait to explore the possibilities. The moral is, get the CRT or LCD display that supports and promotes your work.

[To find out how we tested each unit, see "The Testing" on page 41. For a detailed look at how LCDs work and some of the features unique to them, see "An LCD Primer" by Steve Baczewski at www.macdesignonline.com/lcdprimer.—Ed.]

BY STEVE BACZEWSKI

Steve Baczewski is a freelance writer, professional photographer, graphic designer, and consultant. He also teaches classes in traditional and digital fine arts photography. His company, Sore Tooth Productions, is based in Albany, California. Steve can be reached at foxhole510@sbcglobal.net.

APPLE CINEMA HD DISPLAY

Perhaps it's the unique aspect ratio (16:10) and the sheer size that leaves one's first impression of the Apple's 23" Cinema HD display as simply stunning. It can easily display two pages of text side by side or run Photoshop with enough room for all of the palettes. Watching a movie can be mesmerizing. This one display trumps the need for a dual-monitor setup.

Although the Cinema display does work with PCs by using a special adapter, its relationship to Apple computers is unique. The proprietary digital interface connection supplies both the video signal and power—you don't need a separate power cord. There are two USB ports located on the rear. At the bottom corners of the wide, 2.5" bezel (frame) are the display's only two control buttons: in the right corner, the power button; and in the left corner, the brightness button, which brings up the Apple Display control panel located in OS X's System Preferences pane. From here you can change the screen brightness, change the resolution from its native 1920x1200, and select a canned monitor profile or create your own using the supplied software or with a colorimeter. I calibrated and profiled the Cinema display using the EyeOne. Colors were dead-on accurate, and gradients smooth. Color quality and brightness were even across the entire screen despite its large size. One problem was that its contrast ratio of 350:1 was unable to distinctly display some of the darker patches of my grayscale target. The angle of view is more like 140–150° than Apple's claim of 170°. Ergonomically, the Cinema Display distinguishes itself from all the others by what it lacks—and that's movement. The hinge on the back allows the display its singular positioning—tilt back or forward. If you're like me and slump in your chair, a more pliable screen might be what you need. Despite these criticisms, I understand why so many graphics professionals own this display.

NEC MULTISYNC LCD2080UX+

NEC's MultiSync LCD2080UX+ is framed by a thin, black bezel (also available in white), has a native resolution of 1600x1200, measures 20.1" diagonally, and costs $1,299. It ships with a manual and DVI and analog cables, but I was puzzled as to why you have to go to NEC's website and fill out a form to download utility software that should have been packaged with the monitor in the first place. The software is called Naviset and it allows the option to access the monitor's adjustment controls via an intuitive interface. Naviset includes additional test patterns not found on the display's control panel, located on the bezel's lower-right corner. However, using the DVI connectivity gives the best possible video signal and eliminates the need for many of the manual adjustments.

The screen is attached to the neck via a ball-and-socket joint, which allows the screen to rotate to a landscape or portrait mode. The screen can be raised 5" and the display's base allows for ample tilt and swivel. On the back are two DVI inputs and one VGA input. Calibrating and profiling the display with GretagMacbeth's EyeOne gave impressive screen-to-print color matching. However, the monitor's 400:1 contrast ratio fell short and shadow areas were blocked, lacking detail. Text was sharp across the screen and images were uniformly illuminated but started to fall off if the angle of view was over 140°. Both color and black-and-white gradients were smooth, without any noticeable banding. The 16ms response time easily covers fast-action gamers and movie watching, eliminating flickers or ghosting. I didn't see a dead pixel on this impressive display, and the three-year limited warranty covers the backlight.

IBM THINKVISION L190P

IBM calls their new $779, 19" LCD with a native resolution of 1280x1024 the ThinkVision, and for the most part, it's very well thought out. The monitor is framed by a black 1.17" bezel with a well-designed control panel that stands out simply because it's color-coded and has unique wavy buttons that are raised off the frame. It has an abundance of smooth ergonomic features, including a lazy Susan built into a sturdy stationary base that can swivel 180° and a cantilever neck that raises the screen 3.5" and tilts backwards and forwards. The monitor supports both analog and DVI connectivity with cables included.

The included IBM canned monitor profile was close to the one I made with GretagMacbeth's EyeOne. Images and test targets displayed onscreen were evenly illuminated, colors were right on the money, and there was enough in the screen's 500:1 contrast ratio to reveal detail in the shadows and highlights without blocking up. Although IBM states a horizontal and vertical angle of view of 170°, colors started to wash out at approximately 150°. Movies played flicker-free, text appeared sharp, and there were no dead pixels in sight. In all respects, this is a very good display except for one thing—I found the size too small and a limiting factor for graphics professionals. (*Note:* IBM does, however, offer a larger monitor that we were not able to test. The ThinkVision L200p is a 20.1" monitor with a contrast ratio of 400:1 and native resolution of 1600x1200 that lists for $1349.)

EIZO COLOREDGE CG21 LCD DISPLAY

Eizo's ColorEdge CG21 21.3" LCD with a native resolution of 1600x1200 and a contrast ration of 400:1 is an impressive monitor, capable of keeping up with the most demanding graphics professional. A thin, dark-gray bezel surrounds the 21.25" screen, which can be tilted back 40°, swiveled 35° left or right, and raised 3.2" from its base. The Eizo can also be oriented to either a landscape or portrait position, and it has both analog and DVI connectivity. The controls on the bottom of the bezel are extremely difficult to see because the buttons are indistinguishable from the rest of the frame. Eizo lets you select from six preset Fine Contrast screen settings for text, pictures, movies, custom, sRGB, and calibration. The brightness, temperature, and gamma can be adjusted on any of these presets. The CG21 includes an internal sensor that ensures stable brightness by detecting any drifts and automatically readjusts and returns the monitor to its default setting.

ColorNavigator, the software bundled with the monitor, allows hardware calibration in conjunction with GretagMacbeth's EyeOne colorimeter. I compared the Eizo side by side to the test target on a calibrated CRT. The ColorEdge CG21 got high marks for reproducing and matching colors and flesh tones accurately. Text was very distinct and clearly sharper than the CRT. However, the last three steps of the grayscale toward black were not as distinct as on the CRT. Practically, this translates to blocked shadow detail when viewing photographic images. In fairness, Eizo sells an optional anti-glare hood that I didn't have which might have altered my observation. I created a few gradients with Photoshop and was impressed with the smoothness. Eizo claims that the CG21 has a 170° horizontal and vertical viewing angle. It was more like 150°. Edge to edge, top to bottom, the brightness was uniform without any visible drop-off. Movies on DVD played smoothly. The Eizo offers graphics professionals color fidelity, 1600x1200 resolution, and with a few exceptions, great ergonomics.

SHARP LL-T2015

Perhaps it's the trim, .6" black bezel that creates the illusion of a diminutive appearance, yet the Sharp LL-T2015's screen measures (surprisingly) 20.1" diagonally. Out of the box, with the default factory settings at its native resolution of 1600x1200, colors are brilliant and evenly illuminated across the bright screen. The six-button control panel is clearly located at the bottom-right corner of the frame. From its sturdy base, the screen can be smoothly raised 2.5", tilted 30° back and 5° forward, and swiveled 45° right or left. Unfortunately, it can't be rotated to a portrait orientation. The LL-T2015 can be wall mounted and is equipped with both analog and DVI connectivity on the back. The superior DVI signal enhances the overall image quality and reduces the need for using the display's intuitive onscreen adjustments. Sharp includes four screen presets for optimum viewing conditions, including Office for fluorescent lighting; sRGB; Vivid for viewing images; and Standard.

The monitor profile that Sharp supplied on its utility disk was good, but the profile created with the GretagMacbeth EyeOne was better. The LL-T2015 displayed smooth gradients without any visible banding; however, several color patches on our test target didn't match up, and despite a contrast ratio of 400:1, there was a lack of visible detail in the shadow areas. Although Sharp claims a horizontal and vertical viewing angle of 176°, I found it to be a respectable 150°. The response time is 16ms, much faster than the accepted 25ms for flicker-free fast action games and movie watching. Sharp says that the fluorescent backlight is good for approximately 50,000 hours and stands by the $1,299 monitor with a three-year on-site warranty. It's a good monitor but seems to be a little pricey for its range.

SONY SDM-S204

The SDM-S204 is a 20.1" LCD with a slim, black bezel and a native resolution of 1600x1200 with two analog inputs and one DVI input. Clips on the back hold the included cables neatly in place. Measuring 17.6" tall by 17.3" wide and a base that's only 9.2" deep, it takes up very little desk space. If you want to free up more desk space, it can be wall mounted with an optional accessory. The display can tilt 20° back and -5° forward and swivels 175° in either direction on a lazy Susan located under the base. It can't be raised from the base or rotated to a portrait orientation. The display's controls are located on the bezel's lower-right border. Annoyingly, the buttons and their type are nearly *invisible—camouflaged—because* they're painted the same black as the rest of the frame.

The onscreen display (OSD) menu features are intuitive, comprehensive, and easy to navigate. You can even adjust the RGB signal. The S204 has three "ErgoBright" presets that change the screen's brightness and contrast for ideal predefined content, such as playing games, viewing images, or reading text. The canned monitor profile that came with the display failed to come close to the more accurate profile I created with GretagMacbeth's EyeOne.

Despite Sony's claim of a 500:1 contrast ratio, I found detail lacking in both highlights and shadows and a few of the colors on my test target were off enough to keep me from recommending this monitor for serious graphics professionals. However, text was sharp and images were evenly illuminated across the screen. The 25ms response *time was more than enough to provide* smooth, flicker-free movies, and quick mouse movements didn't produce any ghosting. At $1,199, it comes with a three-year limited warranty, cables, user manual, and utility disk.

the final calibration

It's a good time for buyers. The heated competition amongst LCD manufacturers favors the consumer. New displays are coming out at a fast pace. Ironically, because this might be seen as a transitional period from CRTs to LCDs, it's difficult for some to know when to jump in and get their feet wet. The promise of newer crystal designs with wider viewing angles makes it tempting to wait and see what's around the bend. So this begs the question: Which is the current favorite?

Admittedly, it's a tough decision. I stopped watching Barbara Walters' interviews when she would ask movie and rock stars to name their favorite film or song. The guests usually hesitated, as if they were being asked to pick their favorite child. With that in mind—here goes...

If you're mainly a gamer or a Web surfer, any of these models will do nicely. If you're a graphic artist, it's a choice between the Apple and the Eizo. I'd look beyond the stunning appearance, size, and single-cable hookup of Apple's 23" Cinema HD Display and select Eizo's ColorEdge. This LCD has more smooth moves than Deion Sanders: The option of portrait and landscape orientation—not just tilts and swings—is very seductive. Historically, I think Radius manufactured the only CRT that could pivot to portrait and landscape orientation. Well, it's back—easier to include in the design of an LCD—and it's not just a convenience but a very practical approach for image editing.

Beyond the well-planned ergonomics, the Eizo had the widest tested angle of view and reproduced color most accurately. The Color Navigator software that comes with the ColorEdge CG21 allows you to access the display's built-in look-up table (LUT). Lined up side by side with a Sony Artisan, it was pretty much a match, except for the Sony having a better contrast ratio. The only caveat is price; the Eizo is $2,899. Go on, buy it—or you could just wait and see.... md

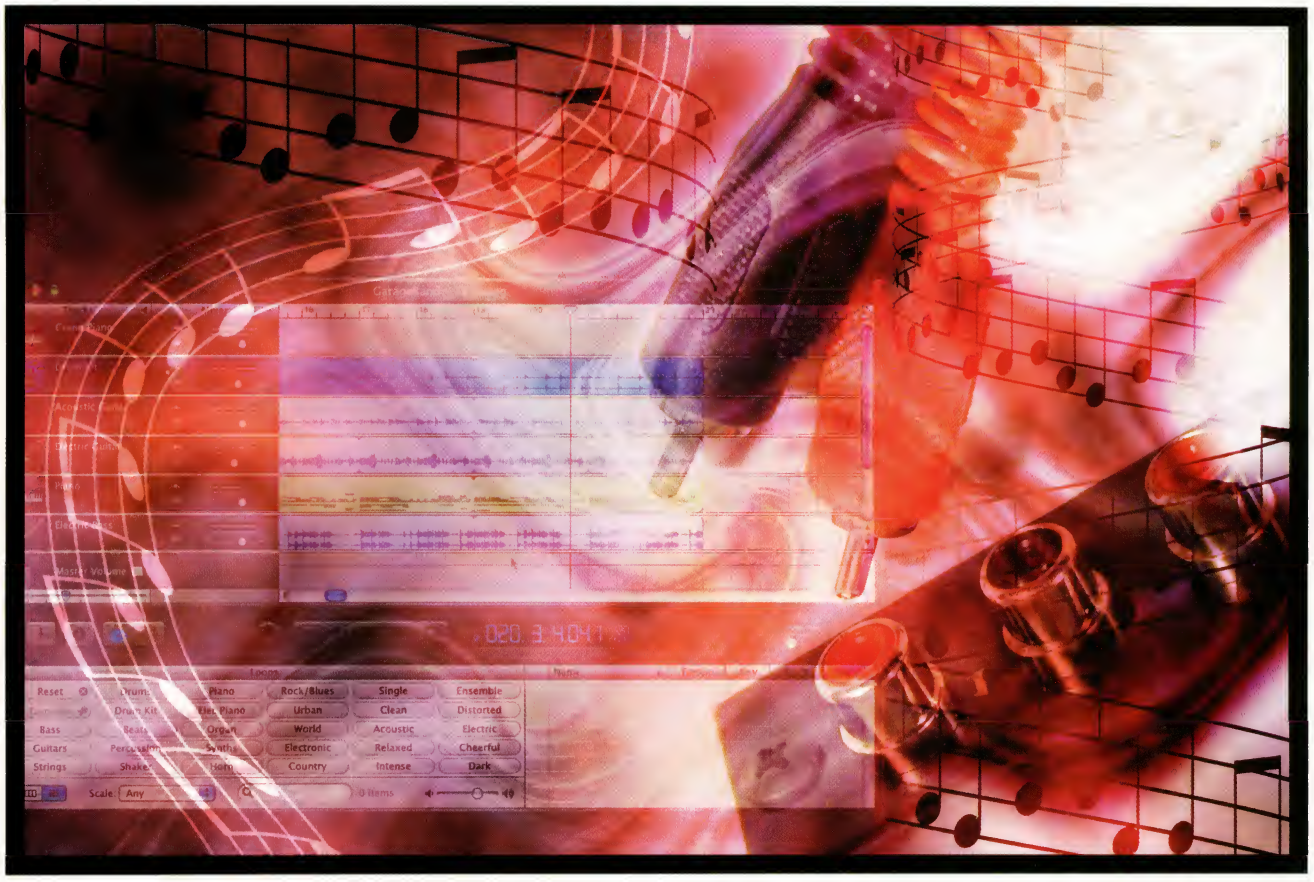
THE TESTING

All LCDs were tested using the DVI connectivity instead of the analog (VGA) from the computer's graphics (video) card because it transmits the best signal possible. Using the DVI signal instead of the analog port also eliminates the need to use many of the manual control features found on your monitor. These controls are usually grayed out or just not available if you're using DVI. Although all of the manufacturers included a canned monitor profile, each display was calibrated and profiled using GretagMacbeth's EyeOne. A photographic test target similar to the popular GretagMacbeth ColorChecker, and side-by-side comparisons were made with special attention to shadow and highlight detail, color accuracy, color consistency, smoothness of gradients, and ability to distinguish the steps in a white-to-black linear step wedge. In addition, clarity of text and the ability to play movies without flickering or ghosting were compared. In each case, the monitor's native resolution was used.

at a glance

PRODUCT	Apple Cinema HD Display	ColorEdge CG21	IBM ThinkVision L190p	MultiSync LCD 2080UX+	LL-T2015	SDM-S204
COMPANY	Apple Computer, Inc. www.apple.com	Eizo Nanao Corporation www.eizo.com	IBM www.ibm.com	NEC-Mitsubishi Electronics Display www.nec-mitsubishi.com	Sharp Corporation www.sharpsystems.com	Sony Corporation www.sony.com
CONTRAST RATIO	350:1	400:1	500:1	400:1	400:1	500:1
ANGLE OF VIEW (per manufacturer/as tested)	170°/150°	170°/155°	170°/150°	Left/Right: 88°/145°	176°/150°	170°/140°
REFRESH RATE	not available	25ms	25ms	16ms	16ms	25ms
NATIVE RESOLUTION	1920x1200	1600x1200	1280x1024	1600x1200	1600x1200	1600x1200
SIZE (diagonally)	23"	21.3"	19"	20.1"	20.1"	20.1"
PRICE	$1,999	$2,899	$779	$1,299	$1,299	$1,199
RATING (out of 5)	4.5	4.5	4	4.5	3.5	3.5
HOT	Large screen; no power cord; accurate color	Color fidelity, including flesh tones and smooth gradients; ergonomics	Well-designed control panel; ergonomics; contrast ratio	Impressive screen-to-print matching; no banding in gradients; fast refresh rate	Diminutive appearance; refresh rate; brilliant color	Intuitive, comprehensive display menu; sharp text
NOT	Contrast ratio; lack of positioning options	Contrast ratio	Too small for graphics work	Downloading utility software from the Web; contrast ratio	Contrast ratio; no portrait orientation; price	No portrait orientation; contrast ratio nowhere near to 500:1 claim; color fidelity

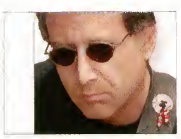
All monitors shown with simulated picture.



Dr. Mac: The OS X Files

GarageBand: It's a scoring studio, too...

BY BOB "DR. MAC" LeVITUS



Try this next time you're watching a Hollywood-type movie or DVD in surround sound: Close your eyes and listen closely to the soundtrack. You should hear very few silences and more music, sounds, beeps, chatter, and other background noises than you expected. Good audio makes video better, so today we'll show you how to use the newest member of the iLife family, GarageBand, to make better soundtracks for your iMovies, iDVD menus, or iPhoto slide shows.

GarageBand isn't just about making songs; it's a complete audio production, post-production, mixing, and mastering studio in a box, with loops, effect presets, and virtual instruments thrown in for good measure. In other words, GarageBand is more than just a song-making app: It can be used for almost any task that requires creating, recording, or mixing sound.

iMovie has just two tracks of audio (I often need more than that) and iDVD and iPhoto only let you choose one song to accompany your DVD menu or slide show. That's why I use GarageBand whenever I need a polished, professional-sounding, multi-layered soundtrack to enhance a video, DVD, or slide show.

As you know, Hollywood movie soundtracks contain dozens of layers of sound. Ambient background sounds—birds, running water, traffic noise, and so on—are heard throughout entire scenes. If the camera or actors move, these sounds may well change to reflect that motion. Now add scripted Foley effects (these are sound effects added to the movie in post-production by an audio specialist known as a Foley artist) such as doors slamming, gunshots, the screech of car tires, a horrific shriek coming from somewhere off-screen, footsteps fading away, and such. And last but not least, there's dialog that has to be woven into the other sounds so it's both understandable and realistic.

The soundtrack for a short scene is shown below. A brook is bubbling softly in the background throughout. Lisa and Bobby are talking while a suspenseful synthesizer riff builds in the background when a gunshot rings out. Seconds later, a car engine roars and the car burns rubber and departs at a high rate of speed...

Multi-track movie soundtrack in GarageBand

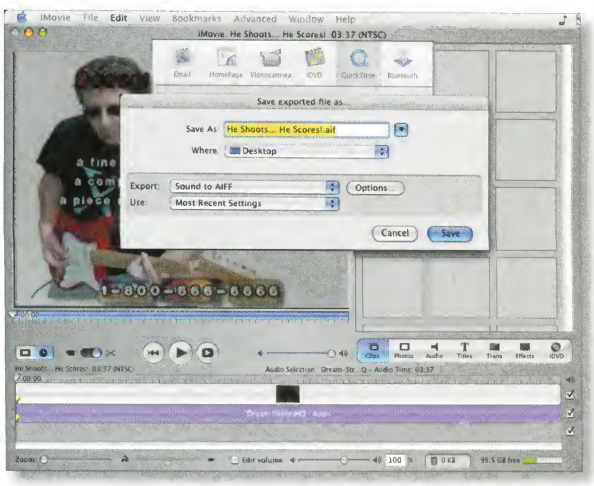
You might be able to pull this off in iMovie, but it wouldn't be easy. So now, because GarageBand and iMovie aren't integrated as tightly as we'd like, I'll share a few tricks I've discovered.

Not a precise science

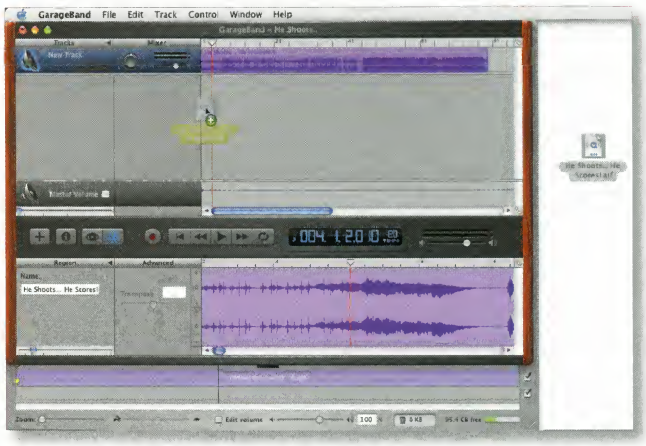
Because there's no time code, genlock, or any real way of keeping what you create in GarageBand synchronized with the video you're scoring, you punt. You may have to try some things more than once to get them synchronized perfectly, but the results will be worth it.

It's easiest to use the audio from the video clip as a base track in GarageBand, so let's start by extracting the audio track from a scene in iMovie. First, select the video clip in either the Timeline Viewer or Clip Viewer, then choose Extract Audio from the Advanced menu (Command-J). The extracted audio appears as a clip in the Timeline.

Make sure the audio clip is selected in the Timeline and choose Share from the File menu (Command-Shift-E). Click the QuickTime icon at the top of the sheet and choose Expert Settings in the Compress Movie For pop-up menu. Finally, choose Sound to AIFF (a file format GarageBand knows and loves) in the Export pop-up menu of the Save As dialog. Now, import your audio into GarageBand by dragging the AIFF file onto the GarageBand Timeline and a track will magically appear for it.



Export the clip as an AIFF file.



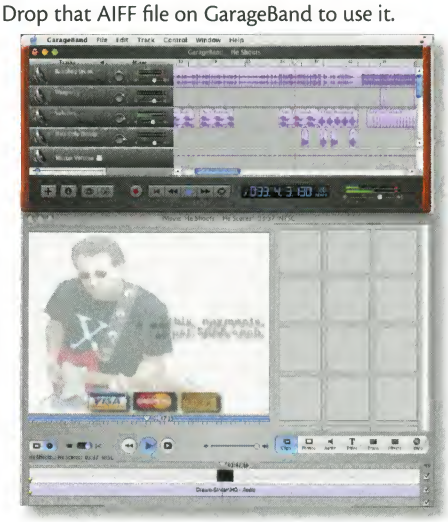
Drag-and-drop the AIFF file onto GarageBand.

More tips

The imported audio (Dream-Stream HQ Audio), which is usually what the camcorder's built-in microphone captured, can usually be improved quite a bit by merely tweaking GarageBand's built-in audio effects for its track. Use the equalizer to mask undesirable sounds such as air conditioners or fans; use echo and reverb to improve dialog and make it sound more realistic; and use the compressor to automatically make the too-loud parts quieter and the too-soft parts louder.

Also, iMovie has excellent built-in sound effects. To use them in GarageBand, click the Audio button on the right side of the iMovie window and choose iMovie Sound Effects from the menu at the top. Drag the sound effect onto the Timeline and export it as an AIFF file (as described above). Drop that AIFF file on GarageBand to use it.

Finally, if you just can't do your scoring without watching the movie at the same time, buy an Apple Cinema Display and arrange iMovie and GarageBand as shown.



Watching the movie in iMovie while working on the score in GarageBand

Turn on GarageBand's Count In and Metronome features (both in the Control menu) and click the Play button (or slap the Spacebar). You'll have four beats to switch to iMovie and start the movie playing from the beginning. Try to click the Play button just as the fifth click of the metronome sounds.

Bob "Dr. Mac" LeVitus is one of the world's leading authorities on Mac OS X and the author of 45+ books, including GarageBand for Dummies *and* Mac OS X For Dummies, Panther Edition. *He paints, illustrates, photographs, typesets, and produces films and audio recordings in his copious spare time. He tries to read and respond to all reasonably polite email sent to BandOfGarages@boblevitus.com.*

The Digital Camera

Macro and digital: A natural pairing

BY JIM PATTERSON

The growth of prosumer digital cameras has changed the world of macro photography in some serious ways. What used to be the realm of SLRs—with expensive macro lenses or bellows, less expensive extension tubes or close-up lenses, and some fairly precise techniques—has been replaced by the tulip icon in cameras such as the Nikon Coolpix line. Whereas the film photographer might expose 36 frames in hopes of getting one satisfactory macro image, digital shooters can check their results in an instant on the camera's LCD.

In simple terms, "macro" means focusing closer than the normal close-focusing range of a lens. Back in the rangefinder days, the closest focus distance was 1 meter, or about 3 feet. With SLRs, that close focus got better. Generally, a distance of 12–18" was considered close. Today, many zoom lenses come with a macro function, and some are quite good.

When the lens is focused at 1:1, the life-sized view of the carving takes in only the head and shoulders of the turtle. Note how a 60mm f:2.8 Nikkor lens captures even the ivory fuzz from the carver's blade.

Being able to focus on a subject where it's life-size on film or in the image is known as 1:1 macro and is usually the purview of the specialty macro lens. A range of 1:2 (where the subject is half life-size) is also excellent, while 1:3 or 1:4 describes the range of zooms with macro features. Prosumer digital cameras offer the advantage of a focusing LCD back to make macro a practical matter. Their capabilities vary but almost all have very good macro.

Typical of prosumer cameras that are in use today are the Nikon Coolpix 4300 (.75" to infinity), Olympus C-4040 (.2 m at wide to .8 m at tele), and the Canon G3 (1.5" at wide to .5" at tele). Nikons are the only cameras I know of that focus from macro to infinity. Although these cameras focus closer at wide angle, using the telephoto macro end may be more useful. Usually, the image sizes remain the same but shooting with telephoto increases your distance from the subject. When shooting insects and wildlife, this gives you less chance of scaring the subject.

Earlier, I mentioned some precise techniques. Here's how they apply to macro shooting with prosumer digital cameras.

Focus

The closer a lens gets to a subject, the more difficult it is to achieve accurate focus. First, there's far less depth of field to help in apparent sharp focus. Second, many prosumer digital cameras have limited small apertures—usually f:8 or f:11—so stopping the aperture down to say, f:22 for greater depth of field, isn't possible.

Using automatic focus can also pose difficulties. The Coolpix line of Nikon cameras has the familiar tulip icon in its LCD when it's in macro mode. By zooming the lens in or out, the tulip icon will turn from green to yellow when it hits the camera's focus sweet spot. Other brands of camera might cycle their focus back and forth if the subject moves. That brings us to the next point.

Steady as she goes

Hand-holding a digital for macro can be an exercise in frustration. You have the subject in focus on the LCD screen but can feel your body swaying back and forth. Out of focus. In focus. Out. In. Here are some tips:

- Increase the sensitivity to ISO 400 (or higher if noise isn't a bother in your camera) and turn the shooting mode to continuous. So you waste a lot of shots; that's what digital photography excels at. Out of a series of a dozen continuous images, chance favors your getting one sharp one.
- Back off a little. You don't have to shoot at 1:1 to achieve a dramatic macro image. Retreating a few inches increases your chances of getting sharp images. When you pin down the focus, hold the shutter release halfway and then move the camera back and forth slightly.
- Let your soft foreground objects frame in-focus macro. This is a particularly effective technique with telephoto macros. It's even easier to do if your camera can focus manually.

A supporting cast

Avoid hand-held exposures by setting up a camera support. A tripod is the surest way but many find it cumbersome for close-up work. Often, a protruding tripod leg will move the subject as you adjust camera position and focus. Many photographers swear by a unipod; I don't.

Use your camera's flash but be careful of overexposure. Some cameras allow for decreasing the power of the flash. If yours doesn't, try placing a Kleenex® or white handkerchief over the flash head, or use an off-camera flash. If you're really a macro zealot, a ring flash with a circular head that goes around the lens might be a wise investment.

If your camera can use a remote release, by all means get one, especially if you're shooting bugs and wildlife.

Background investigation

Even in a macro, many digital cameras provide a lot of background detail due to the short focal length of their zoom lenses. While including depth of field detail is an important goal for many macro photographers, an equal number find such detail distracting when it's unintended.

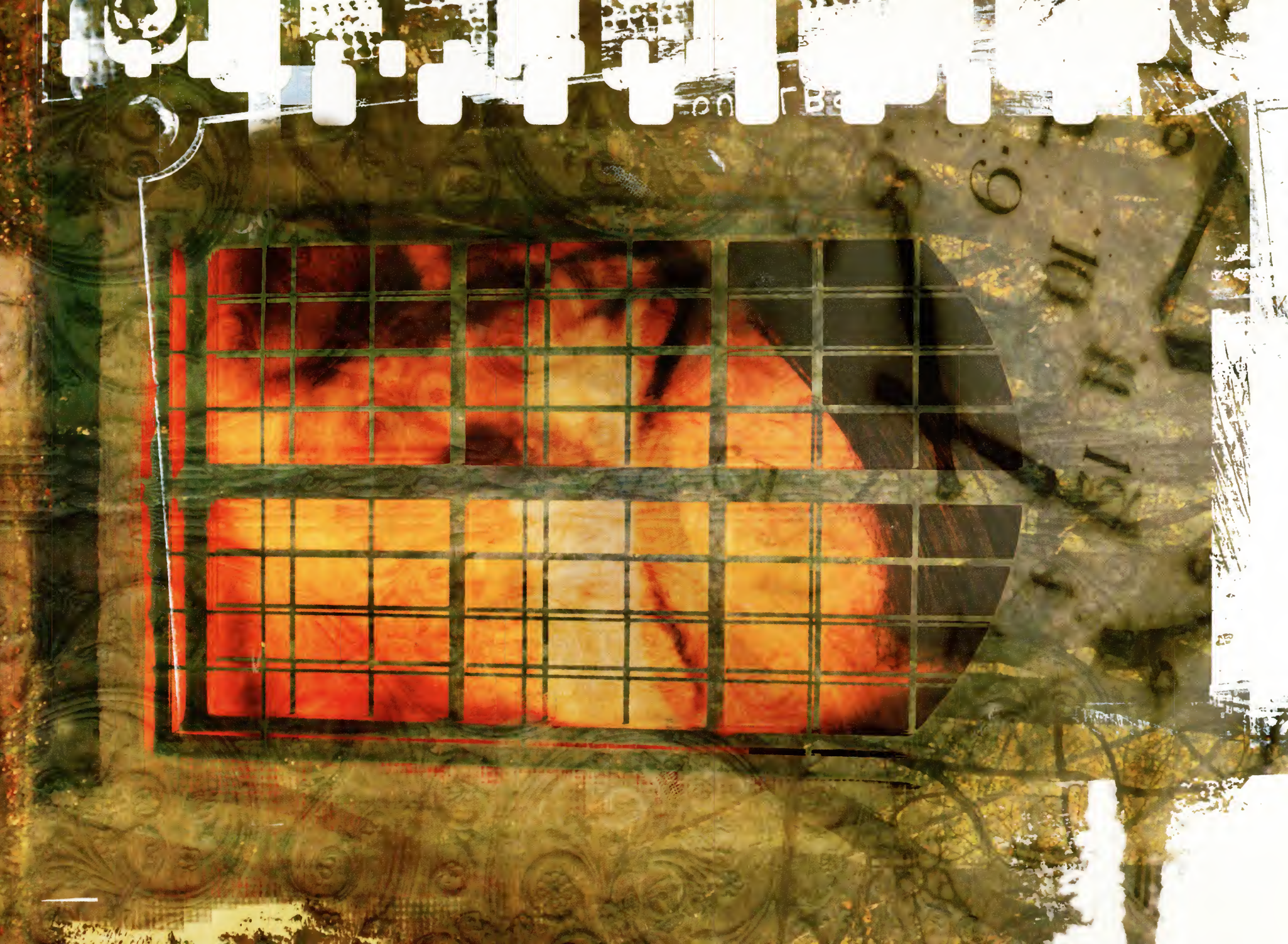
Using an aperture-preferred shooting mode and setting the lens to its largest opening will help eliminate backgrounds. So will shooting macro at a telephoto setting, especially with a wide-open aperture. This, of course, will also increase your shutter speed, reducing camera movement.

Artificial backdrops are a matter of personal choice. Some wildlife photographers abhor them. Others, especially flower and plant specialists, use a solid color (black is effective) to emphasize the color and detail of a blossom.

As you can see, there's a lot more to shooting macro than selecting the tulip icon. I hope that these tips will improve your macro photography.

Two Japanese netsuke carvings pose for a macro shot from about 3". Even with the aperture set on f:32, you can see how short the depth of field is by viewing the second carving in the background.

Jim Patterson is a Largo, Florida, writer and digital photographer. A frequently published travel photojournalist, he's also the author of two novels, The Thirteen *and* Sphinxes, *published by First Books Library (www.1stbooks.com).*



Adobe Photoshop CS

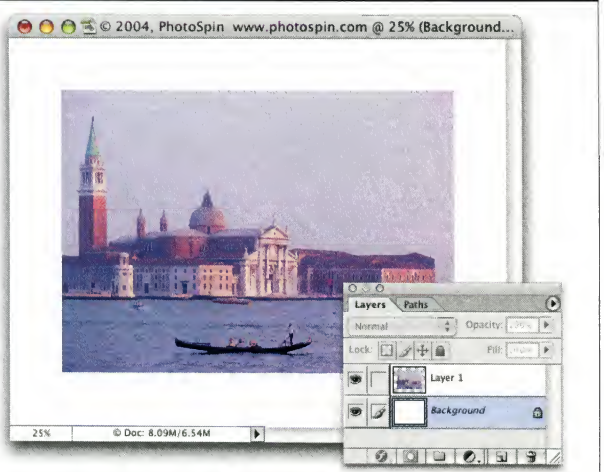
Pushed to the edge

BY SEÁN DUGGAN

Photographic edge effects have long been one of the classic Photoshop tricks you can apply to photos to give them that extra something and make them really stand out in a design or layout. This type of effect is so popular that it's almost a genre unto itself, with different companies offering software with the sole purpose of creating cool edges.

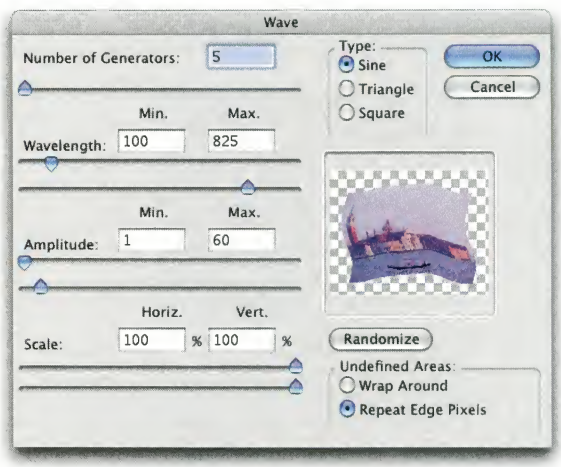
To begin our journey of styled photo edges, we'll create a gently billowing photo that looks as if it's blowing in the soft breezes of summer. Next, we'll go over the classic way to create photo edges using only a layer mask and a selection of Photoshop's filters (along with a dash of the Liquify filter thrown in for good measure). Finally, we'll show you how to borrow textures and details from other photos to fashion a custom photo edge.

Blowing in the Breeze



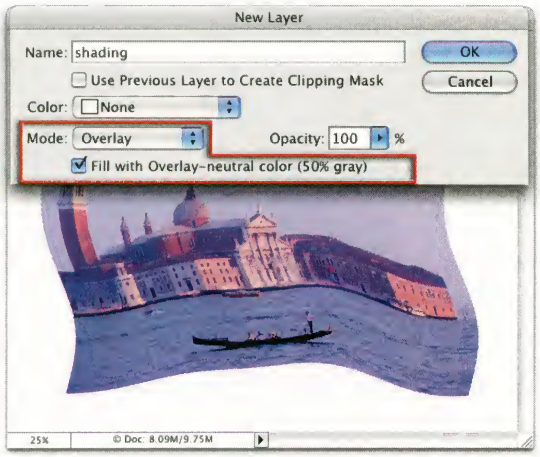
STEP 1 Copy Image and Fill Background

This technique creates an effect that makes an image look as if it's a piece of fabric blowing in the breeze or floating under water. First, choose Layer>New>Layer Via Copy (Command-J [PC: Control-J]) to make a copy of your image on a new layer. Then, make the Background layer active and fill it with white. A quick way to do this is to make white your Foreground color and press Option-Delete (PC: Alt-Backspace). Choose Image>Canvas Size and add a generous amount of white canvas around your image as shown here (we added 200 pixels on all sides).



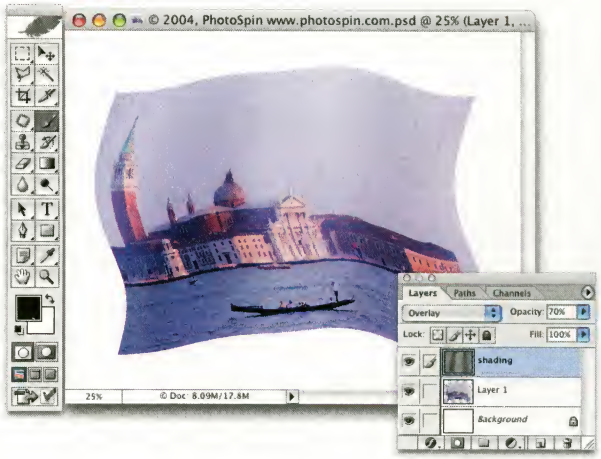
STEP 2 Apply Wave Filter

Click on Layer 1 (the image layer) to make it active. From the Filter menu, choose Distort>Wave. In the Wave dialog, select Sine for the Type and set the Number of Generators to 5. Set Wavelength to Minimum 100, Maximum 825; Amplitude to Minimum 1, Maximum 60; and both Horizontal and Vertical Scale at 100%. The actual effect you get will vary depending on image size and the random nature of the Wave filter, but these settings are a good starting point for a gentle swaying or billowing effect. Click OK to apply the Wave filter.



STEP 3 Select Overlay Blend Mode

From the main Layer menu, choose New>Layer. In the New Layer dialog, name the layer "shading," set the Mode to Overlay, and then click the Fill with Overlay-Neutral Color (50% gray) checkbox. Click OK. Since the Overlay blend mode doesn't "see" 50% gray, this will create a gray layer that initially will have no visible effect on the image. We'll use this to add some shading to our billowing image.



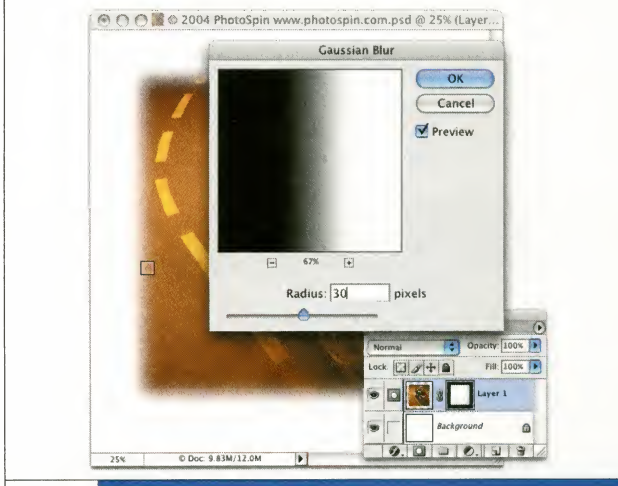
STEP 4 Add Shading

Make the Brush tool active and choose a large, soft-edged brush (we used a 300-pixel brush; the size of the brush you use will depend on the pixel dimensions of your image). Set the Brush opacity to a low value such as 10% and, with black as the Foreground color, paint in where you want to add shading to the image. Here, we chose to add shading where it looked as if the image was billowing inward. This left the image lighter in the areas where it seemed to be billowing up and closer to the light source.

Filtered Layer Mask Edges

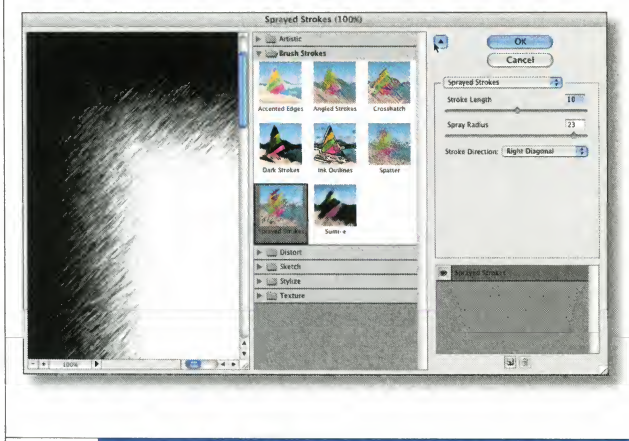
STEP 1 Prepare Image and Add Layer Mask

Follow the procedure in Step 1 of the previous technique to make a copy layer of your image, fill the background with white, and add some extra canvas size. Choose the Rectangular Marquee tool and draw a selection box around your image as shown. The area inside the selection will be the main image area and the area outside will have an edge effect applied to it. Click the Add Layer Mask icon at the bottom of the Layers palette to add a layer mask to Layer 1. The area that wasn't selected will be masked off.



STEP 2 Apply Gaussian Blur

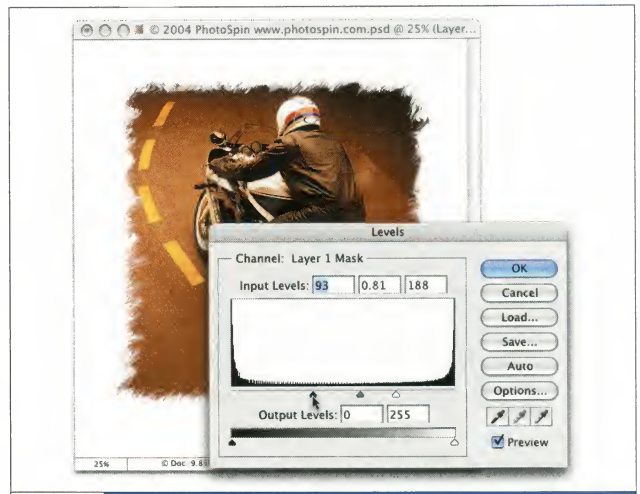
Make sure that the layer mask is the active element in the Layers palette (look for the Mask icon next to the Eye icon for that layer). From the Filter menu, select Blur>Gaussian Blur and add a 30–50-pixel blur to the layer mask. Click OK. The amount of blur you use will vary depending on image size, but we just want to soften the edges and add some gray values for subsequent filter effects. If all you want for your image is a soft-edged frame, then this step will do that for you.



STEP 3 Add Brush Strokes

With the layer mask still active, choose Filter>Brush Strokes>Sprayed Strokes. Adjust the Stroke Length and the Spray Radius to stylize the edge of the layer mask to your taste (we used 10 and 23, respectively). Click OK.

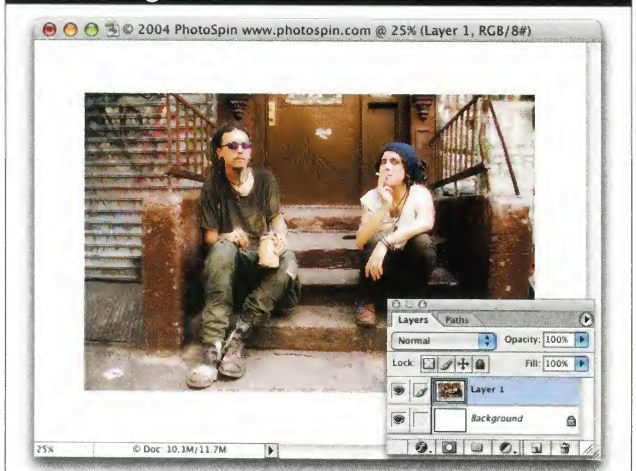
In this example, we used Sprayed Strokes, but you can use many of the artistic, sketch, and brush strokes filters to create roughened edges for customized edge effects. (Trying them all is a great activity for when you have insomnia!)



STEP 4 "Vandalize" Mask Edges

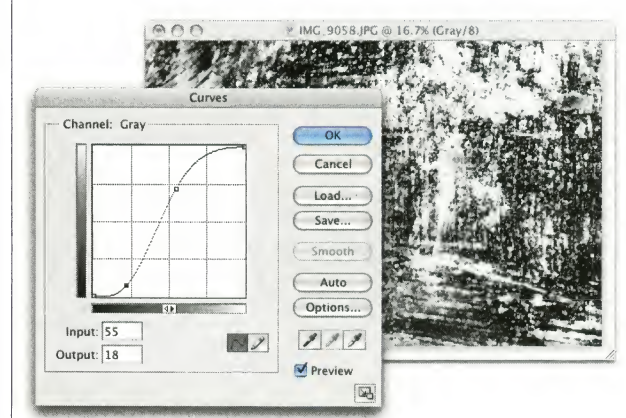
Go to Filter>Liquify and use the Forward Warp or the Turbulence tool to brush along the edges of the mask and further customize the frame. There are no specific settings for this; just "vandalize" the edges a bit until you get something you like. After the Liquify filter, choose Image>Adjustments>Levels and move the left and right Input Levels sliders closer together to adjust the contrast and sharpness of the edge effect. ●

Custom Edges from Other Photos



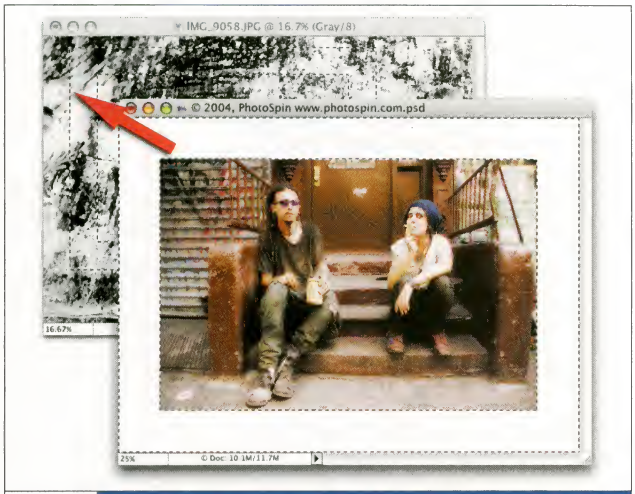
STEP 1 Set Background Color and Canvas Size

This technique is a variation on one that Scott Kelby demonstrated at PhotoshopWorld in San Francisco. It uses high-contrast detail in other photos to create a custom rough edge, similar to the effect of peel-apart Polaroid images. Whereas Scott used different images for all four sides of his edge, we're going to use a single image and apply it a bit differently, but the basic concept is the same. As with the previous techniques in this article, start with your image on a separate layer above a white background and add a little extra canvas size.



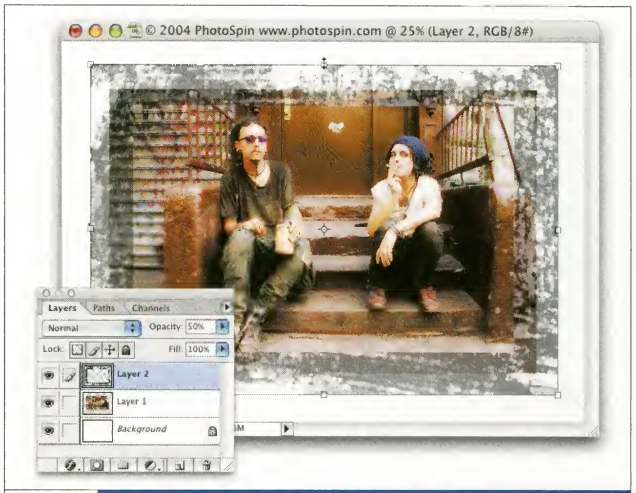
STEP 2 Convert Image to Grayscale and Apply Curves

Open up an image that has rough detail or texture and that's slightly larger than your photo image. Details of craggy rock texture, old wood, rusted metal, or similar subjects will all work. The image we're using is a close-up of a bad paint job on an old propane tank. Convert to Grayscale (Image>Mode>Grayscale) and apply a Curves adjustment by pressing Command-M (PC: Control-M) to increase contrast.



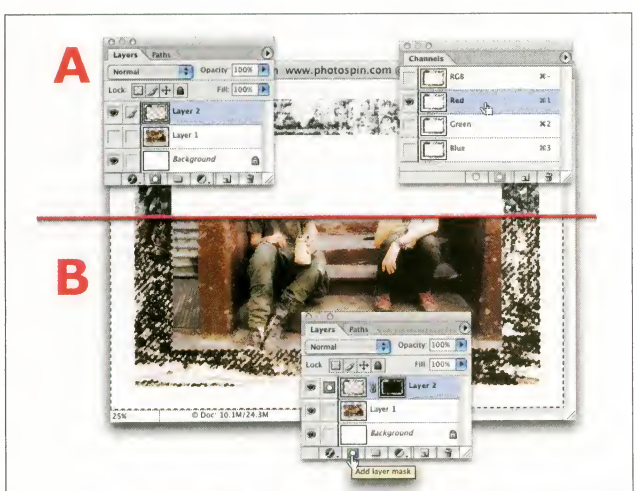
STEP 3 Inverse, Position, and Copy Selection

Switch to your main image and load a selection of the photo layer by Command-clicking (PC: Control-clicking) its thumbnail in the Layers palette. Choose Select>Inverse to select the area around the photo. With a selection tool such as the Rectangular Marquee active, place the cursor inside the selected area and drag the selection over onto the textured source image. Position the selection in the high-contrast textured file so you can copy the detail you want. Choose Edit>Copy or Command-C (PC: Control-C).



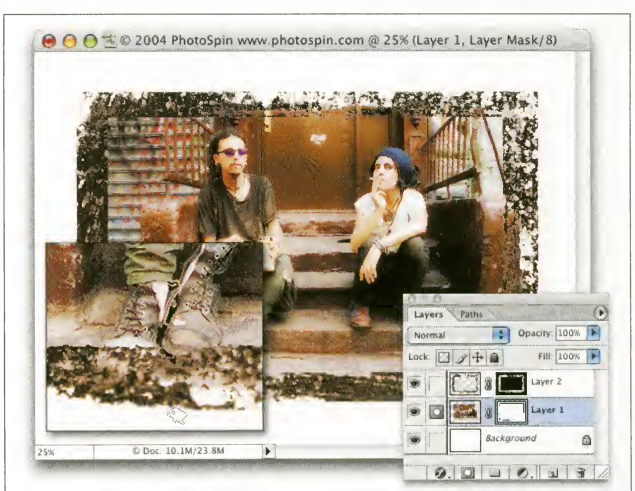
STEP 4 Adjust Opacity and Apply Free Transform

Switch back to your main image and choose Edit>Paste to add the copied textured frame as a new layer. Lower the opacity of the textured frame layer to 50% so you can see the edges of the photo underneath. Use Free Transform (Edit>Free Transform) to scale the frame so it fits the image with a little overlap, as shown here. Press Enter to apply the transformation and 0 (zero) to return the layer to 100% opacity.



STEP 5 Select Channel and Add Layer Mask

Turn off the visibility of the photo layer so that all you can see are the textured frame and the white background. In the Channels palette (Window> Channels), load a selection of one of the channels (it doesn't matter which one; we chose the Red channel) by Command-clicking (PC: Control-clicking) on it (A). Turn the photo layer back on by clicking its Eye icon and then make the textured frame layer active. Option-click (PC: Alt-click) on the Add Layer Mask icon at the bottom of the Layers palette to mask the white areas of the textured frame. This lets some of the image underneath show through into those areas of the frame (B).



STEP 6 Add Layer Mask and Brush Edges

Make the photo layer active and click on the Add Layer Mask icon at the bottom of the Layers palette to add a layer mask. Choose one of the rough brushes (we used Chalk 23 pixels and then used the size slider in the Brush Picker to increase the size of the brush), set black as your Foreground color, and click in spots to etch away some of the visible horizontal and vertical edges of the photo. You can also use this technique on the layer mask for the textured frame layer to further roughen it up if you feel it needs it.

Seán Duggan is a co-author of Real World Digital Photography, 2nd Edition *(Peachpit Press) and* Photoshop CS Artistry *(New Riders). He teaches regular workshops on Photoshop and digital imaging. Check out his website at www.seanduggan.com.*

Full-color projects from the creators of the Visual Quickstart Guide...

Introducing the NEW Visual QuickProject

Learn just what you need to know and learn it NOW!

If you're like most people, you don't always want to master every feature in a new program before you can actually start to use it—sometimes you just want to know enough to get the job done.

Based on the best-selling Visual QuickStart Guides, this new series from Peachpit Press takes you step-by-step through practical, real-world projects. Learn how to **create a Web page in Dreamweaver**, a **movie in iMovie and iDVD**, a **spreadsheet in Excel**, a **presentation in PowerPoint**, and more!

Got a deadline? Get a Visual QuickProject Guide.

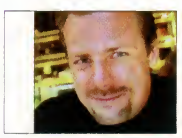
www.peachpit.com/vqj

Peachpit

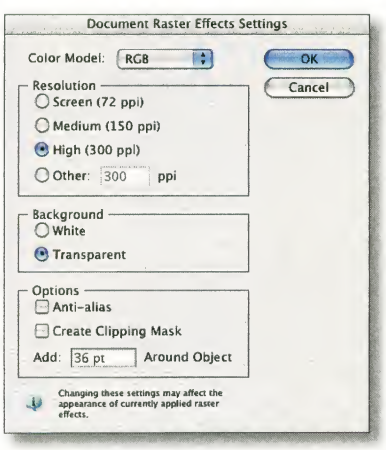
Adobe Illustrator CS

Photostrator and Illushop

BY MICHAEL BAUMGARDT

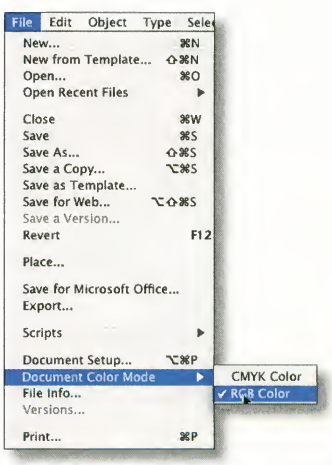


Adobe introduced some features in Illustrator 9 that rival those of Photoshop. As a matter of fact, some of the features are quite jaw-dropping, yet you don't see many illustrators making use of them—even in Illustrator CS. The only explanation that I have for this is that most users simply don't know how to use them—and that's exactly what we're going to change today.



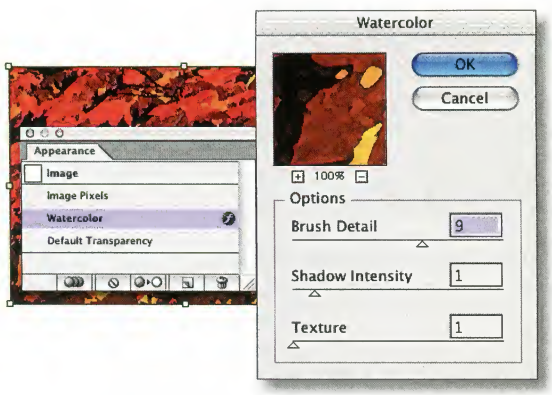
STEP 1 Set Document Raster Effects Settings

As you know, Illustrator is really a vector program, and the resolution of the artwork that you create depends on the output printer. But because many of the effects and filters apply only to rasterized images, you have to let Illustrator know the resolution of the output. You can set this in the Document Raster Effects Settings in the Effect menu.



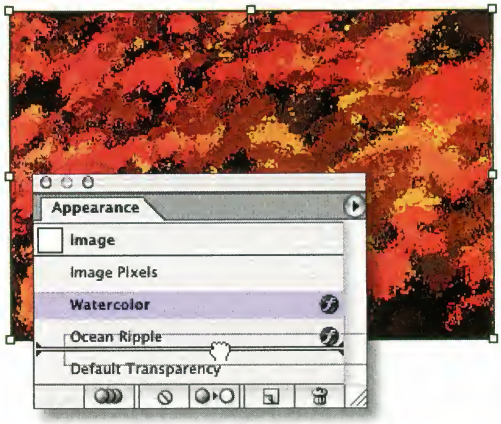
STEP 2 Import Image and Check Color Mode

Import an image (File>Place) and try to apply an effect (Effect>Artistic>Watercolor, for example). If the effect is grayed out, then the Document Color Mode is set to CMYK and needs to be switched to RGB (File>Document Color Mode). All effects and filters that apply to images require that the document be in RGB, just as in Photoshop.



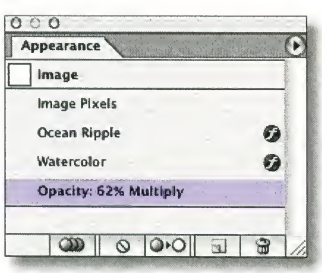
STEP 3 Apply Watercolor Command

The other thing you need to understand is the difference between the Filter and Effect menus. Both have a Watercolor effect/filter listed, so what's up with that? The answer is quite simple: The command in the Filter menu is applied permanently to the image; the command in the Effect menu is "live," meaning it can be changed at a later time. Apply the Watercolor command from the Effect>Artistic submenu, then open the Appearance palette from the Window menu.



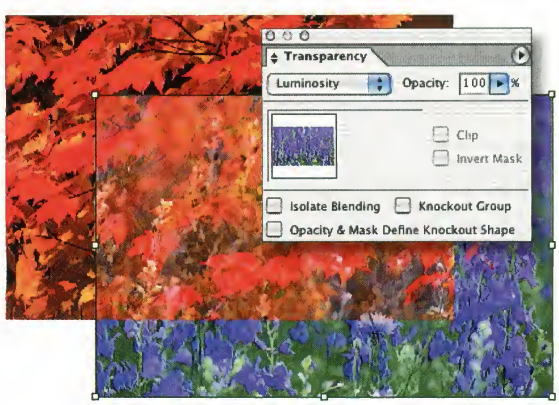
STEP 4 Refine Watercolor Effect

In the Appearance palette, you'll notice a listing for the image and also a listing for the Watercolor effect with a little "*f*" symbol. A double-click on this entry will bring up the dialog again and allow you to make changes. You can even delete or add more effects or rearrange the order in which they're applied to the image simply by dragging the effect up or down in the list in the palette. *Note:* The effects are applied top to bottom, meaning the effect listed at the top comes first and then the effects underneath it are applied.



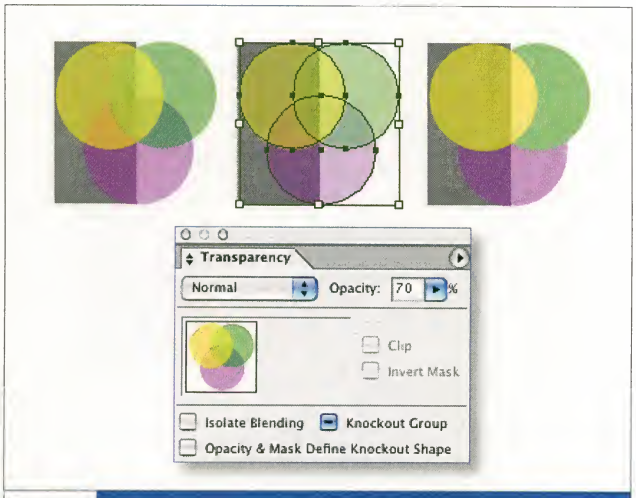
STEP 5 Managing Appearance

One of the significant differences between Photoshop and Illustrator is that the effects in Photoshop are managed in the Layers palette, while the effects in Illustrator are applied to an object and managed in the Appearance palette. Even though this makes a lot of sense, this will probably take some getting used to for designers familiar with Photoshop. The Appearance palette also lists the settings for blend modes and opacity, but these are controlled in a different palette.



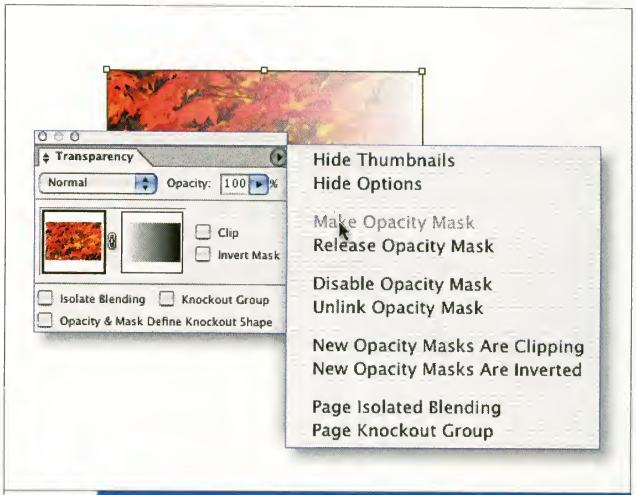
STEP 6 Change Blend Mode

Blend modes combine the colors of one element with an underlying image or object. Unlike in Photoshop, where these are found in the Layers palette, in Illustrator the blend modes are located in the Transparency palette (Window>Transparency), and like the effects, the modes apply only to the selected object. In this example, one photo was placed on top of another and the blend mode of the top image changed to Luminosity.



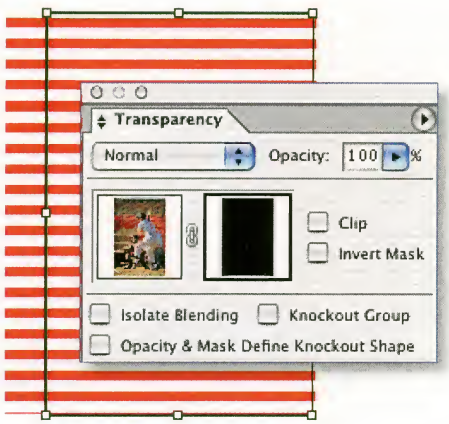
STEP 7 Adjust Opacity

Changing the opacity of objects is done in the Transparency palette, too. You can change the opacity for single objects or for groups, and it will produce different results. Try this: Overlap some elements and change the Opacity for each to 50%, and the colors in the overlapping areas will blend (image on left). If you group the elements together (Object>Group), the Opacity slider changes the opacity for the entire group, while keeping the initial transparency of each object (center image). However, when you group the elements first without applying transparency to each object individually, Illustrator knocks out the underlying parts (image on right).



STEP 8 Make Opacity Mask

You can also control the opacity of an element by using an opacity mask, which is the equivalent of Photoshop's layer mask, except that in Illustrator it applies only to an object and not to the entire layer. To create, for example, a soft fade on an image, create a rectangle, fill it with a black-to-white gradient using the Gradient tool, select both the shape and the image, and open the Transparency palette. Select Make Opacity Mask from the palette's flyout menu (the gradient must be above the image when using this command).



STEP 9 Activate the Mask

So far, so good, but in Photoshop you have the ability to paint into the layer mask with the Brush tool and precisely control the areas of transparency. You don't have this ability in Illustrator, but you can use the Mesh tool for almost the same level of control. Place a shape filled with black on top of your object or image, select the shape and the image, and choose Make Opacity Mask in the Transparency palette's flyout menu, then click on the mask thumbnail in the Transparency palette to activate it.

STEP 10 Add Mesh Points

Now with the Mesh tool you can click into the mask and, while the mesh point is still activated, change the color to white. This will create a gradient blend from that mesh point to the outer edge of the mask. You can add additional mesh points to control the areas and the opacity. Use the Direct Selection tool to change the position or direction of the mesh points.

You have to admit, it's pretty amazing what Illustrator has to offer these days, and the next time you show your artwork to your friends, you'll probably hear, "I can't believe it's not (made with) Photoshop!"

Michael Baumgardt has written more than 17 books on Web design and desktop publishing. Check out his latest book, QuarkXPress 6 for Print and Web Design *from Peachpit Press.*

PAY ONE FEE.
DOWNLOAD WHAT YOU NEED.

Royalty-free stock photography by subscription.

PHOTOS.COM™

Save $200 on a 1-year subscription.

YOU PAY ONLY $299.95 – Regularly $499.95.

Go to www.photos.com/promo/skepto

Expires September 15, 2004.

see it. believe it.

©2004 JupiterImages, a division of Jupitermedia Corporation. All Rights Reserved.

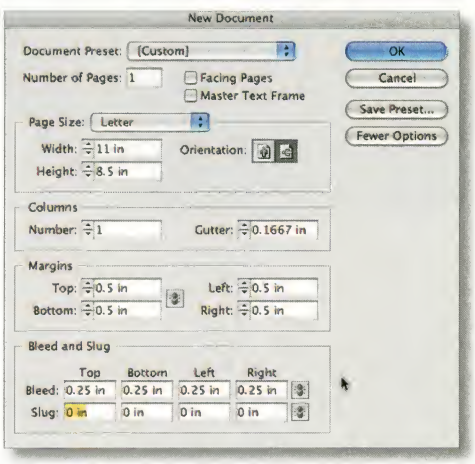
Adobe InDesign CS

Cut it out!

BY TERRY WHITE

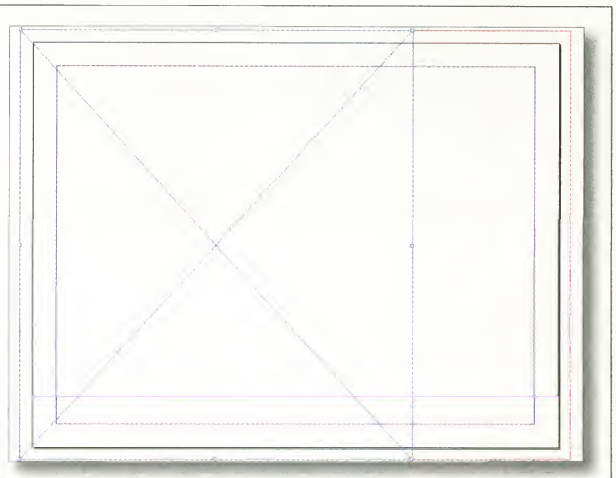
It's not unheard-of for designers to lay out most of their page elements in Photoshop or Illustrator and then place those elements into a page-layout program to complete them—which usually means just adding the text. However, many of the effects used in Photoshop can now be replicated right in InDesign CS.

Creating a "cutout" is a popular effect used in ads and magazine layouts. This effect makes it look like a portion of the pages has been cut away, with a different color and a drop shadow added in that area to simulate depth. Let's see how we can create this entire effect in InDesign CS.



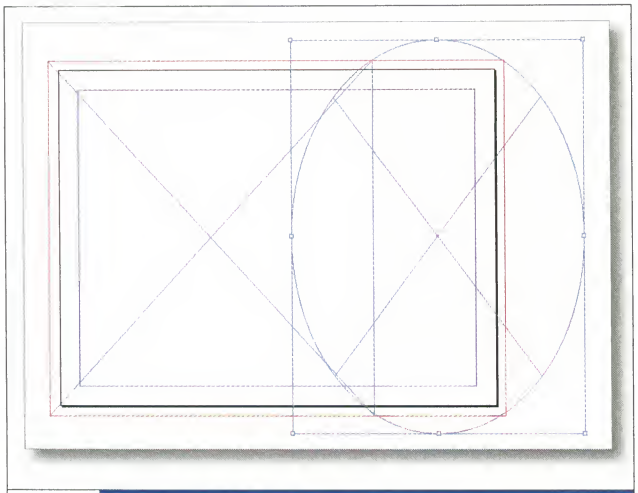
STEP 1 Create Your Page

If you've used InDesign for more than a few minutes, you probably already know how to create a document by choosing New>Document from the File menu. Just for the sake of following along, create a new document, 11x8.5" with a .25" bleed all the way around. This effect will work with any size page or orientation.



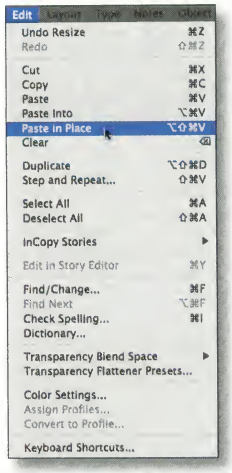
STEP 2 Draw a Rectangular Frame

Now, using either of the two rectangular frame tools, draw a frame that takes up approximately three-fourths of the page and goes into the bleed area.



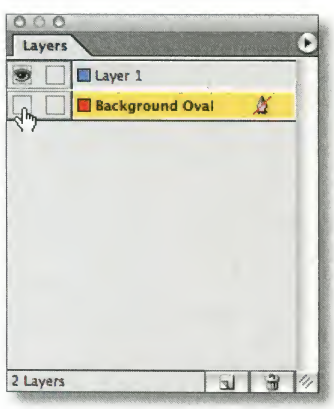
STEP 3 Draw an Elliptical Frame

Now switch to the Ellipse Frame tool and draw a nice, large, oval-shaped frame that bleeds off the page to the right and overlaps the rectangle you created in Step 2.



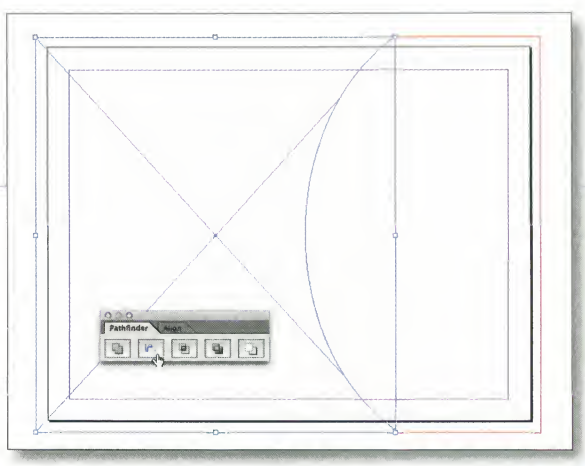
STEP 4 Copy/Paste in Place

For this effect to work, we really need two oval-shaped frames: one that will be used to cut out the rectangle and one that will be used to hold our actual image. With the oval that you created in the previous step selected, choose Copy from the Edit menu, then Paste in Place. This will paste an exact duplicate of the oval frame directly on top of the original.



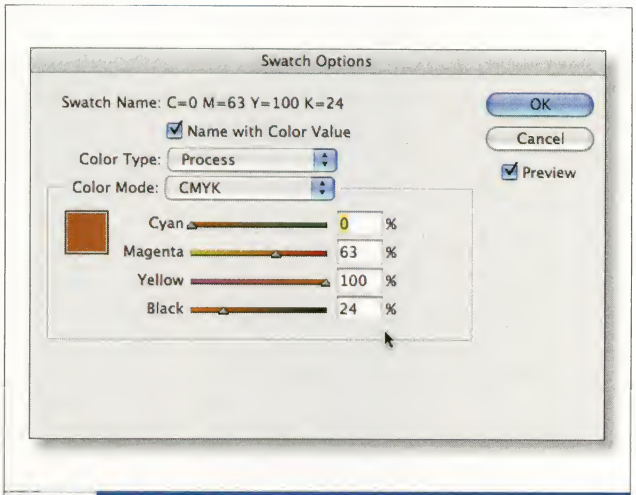
STEP 5 Move Second Elliptical Frame

Now we need to move your second oval underneath everything else you've created. The easiest way to do this (while it's still selected) is to place it on a new layer, then move that layer below the original Layer 1. Click the Create a New Layer icon on the bottom of the Layers palette. Double-click the newly created layer, name it "Background Oval," and click OK. Drag the tiny box in the far right of Layer 1 onto your Background Oval layer, which adds the oval to that layer, then drag that layer to the bottom of the layer stacking order in the Layers palette. Turn off the Background Oval layer for now by clicking on its Eye icon.



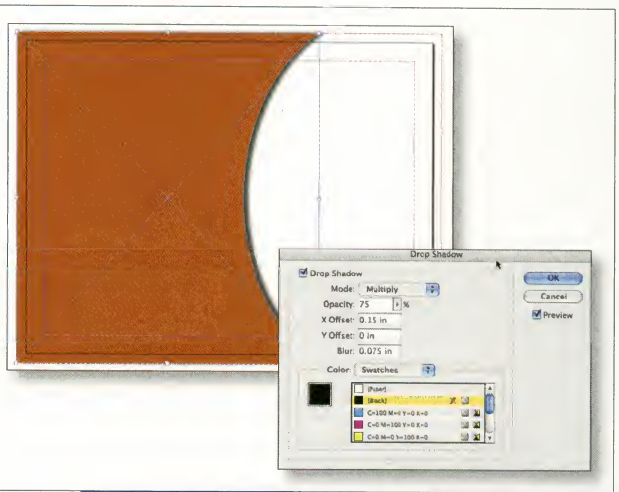
STEP 6 Cut Out Original Elliptical Frame

With the Selection tool, Shift-click the rectangle that you created in Step 2 and the oval that you created in Step 3. With both overlapping frames selected, bring up the Pathfinder palette from the Window menu. Click the Subtract button so that the oval cuts out the rectangle, and you'll now have a new shape.



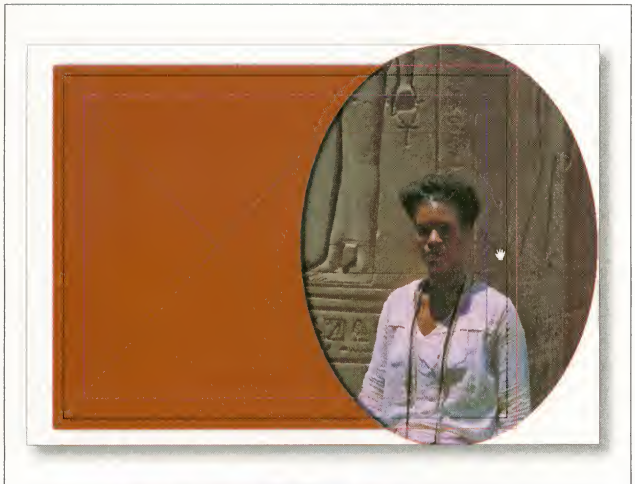
STEP 7 Fill Frame with Color

In our next step, we're going to add a drop shadow; however, drop shadows apply to the actual frame and there has to be something in the frame in order for shadows to show up. So now we're going to fill our frame with a color. Although InDesign CS allows you to mix and then use colors at will, it's highly recommended that once you mix a color, you add it to the Swatches palette. This will make your prepress folks much happier. For this example, we used C=0, M=63, Y=100, K=24 by choosing New Color Swatch from the Swatches palette's flyout menu.



STEP 8 Add Drop Shadow

With your frame still selected, choose Drop Shadow from the Object menu. In the Drop Shadow dialog, turn on the Drop Shadow checkbox and the Preview checkbox. If you want the shadow to go to the right and not up or down, as in our example, enter 0 in the Y Offset field.



STEP 9 Place Image into Second Frame

Now it's time to use that second oval frame. Bring up the Layers palette and turn on the Background Oval layer. Select the oval frame on that layer and using the Place command under the File menu, place an image into it. Your other frame now casts a shadow over your image, giving it that "cutout" look.

STEP 10 Add Type and Images

The rest is easy and up to you: Simply add more text and images to your layout as you see fit, and use the Direct Selection tool to adjust your placed image.

Bonus tip: You'll notice that the words "soft side" in our layout appear to be blurred. An effect that's pretty easy to do in Photoshop can also be simulated in InDesign by using the Feather command under the Object menu. You can feather your type and it remains completely editable. It's not Gaussian Blur, but it's close enough in most cases.

Terry White has been with Adobe Systems Inc. for eight years. In his current role as Technical Resources Manager, he leads a team of creative professional application engineers. He's also President of MacGroup-Detroit, Michigan's largest Macintosh User Group.

Intego
NetBarrier X3
The first Internet security solution for Mac, including firewall, antivandal, filter, privacy and monitoring features.

Macworld ★★★★ Mac Fan

Intego
VirusBarrier X
The ultimate antivirus solution for your Macintosh. Eliminates all known viruses.

Macworld ★★★★ MacNN ★★★★ MACFORMAT

Intego
ContentBarrier X
Protects your family from the dangers of the Internet so your children can surf in peace.

MacUser SVMMac

Intego
Personal Backup X3
Provides a full range of backup, restoration, synchronization, and cloning functions.

MACFORMAT MacHome

Intego
Internet Security Barrier X
The must-have Internet security and privacy suite for total protection for your Mac.

MAC LIFE MACFORMAT

Intego
ChatBarrier X3
Encrypts iChat instant messaging sessions with unbreakable, military-grade encryption.

Single-user, multi-user, and site-license versions available. Please contact our sales office.

Products available from:

Apple Store MacMall NAVARRE CORPORATION Fry's ELECTRONICS J&R MUSIC WORLD

Intego Desktop Internet Security and Privacy Software for Mac OS X

The Internet lets you reach out to the world, expand your knowledge and broaden your horizons. But hackers and vandals stalk your Mac, offensive content abounds on web sites, and viruses threaten your files.

Intego provides the widest range of software to protect you and your Mac from the dangers of the Internet. Intego's multilingual software repeatedly receives awards from Mac magazines, and protects more than one million users in over 60 countries.

As the dangers of the Internet grow, Intego is hard at work, developing new software to protect you and your Mac from the latest threats to your security and privacy. Get the best protection for your Mac and for your world.

Built for Mac OS X

Panther and Jaguar compatible

See us at:
www.intego.com

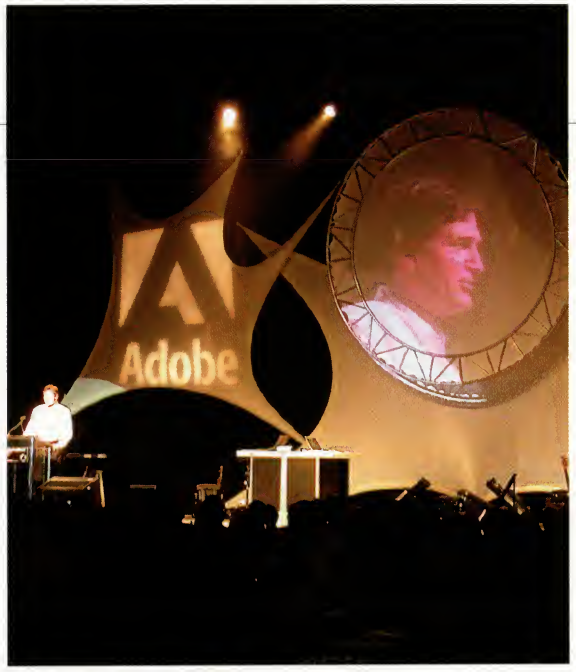
intego
we **protect** your world.

Intego • 500 North Capital of Texas Hway, Suite 8-150 - Austin, TX 78746 • Tel (512) 637-0700 • sales@intego.com

Macintosh, Mac and the Mac logo are registered trademarks of Apple Computer, registered in the U.S. and other countries. © 2001 - 2004. Intego, the Intego logo, NetBarrier, the NetBarrier logo, VirusBarrier, the VirusBarrier logo, ContentBarrier, the ContentBarrier logo, Personal Backup, the Personal Backup logo, Internet Security Barrier, the Internet Security Barrier logo, ChatBarrier, the ChatBarrier logo and we protect your world are registered trademarks of Intego, registered in the U.S. and other countries. Intego is not responsible for omissions or errors in typography or photography. Photo Intego.

PhotoshopWorld Built for Speed

[Get up to speed fast at the world's largest Adobe® Photoshop® Conference & Expo]



IT'S NEVER BEEN MORE IMPORTANT TO BE ON TOP OF YOUR PHOTOSHOP SKILLS THAN NOW, SO JOIN US THIS SEPTEMBER IN ORLANDO FOR THREE DAYS OF THE HOTTEST PHOTOSHOP TRAINING EVER!

It's Show Time!

You're invited to spend three exciting days at the world's largest Adobe Photoshop educational event as the PhotoshopWorld Conference & Expo comes to Orlando. This year's theme is "Photoshop CS: Built for Speed" and we've built an entire conference around this theme of Photoshop efficiency, productivity, and profitability. Whether you're a photographer, graphic designer, ad agency, print shop, Web designer, motion graphics designer, art director, or educator, this event will accelerate your Photoshop learning experience. Here's what you'll find:

Opening Keynote:
Hear from the gurus at Adobe and Wacom

New Sessions
Over 60% is brand new to PhotoshopWorld.

Pre-con Workshops
Get focused training at these half-day courses.

Continuing Education
Earn three CEUs for attending the conference.

Student Scholarships
Full-time students can win a free admission pass.

Guru Awards
Compete for recognition in one of nine categories.

Photoshop Help Desk
Our experts answer your Photoshop questions.

Orlando Style
It all happens in the premier resort-town, Orlando!

PhotoshopWorld Tech Expo

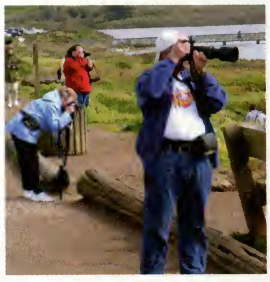
Wednesday, Sept. 1, 1-6 pm; Thursday, Sept. 2, 10 am-5 pm

The PhotoshopWorld Tech Expo is where you get face-to-face with the industry's leading companies to check out the latest Photoshop plug-ins, digital cameras, scanners, printers, imaging software, hardware, storage devices, and new Photoshop-related peripherals. This year we're planning for our biggest expo yet, so come and see demos of the hottest new releases from your favorite vendors.

The Art of Digital Photography

Thursday, Sept. 2, 7-9 pm

Get inspired, amazed, and moved as some of the top professional digital photographers in the world share their ideas, techniques, and creativity in this fascinating after-hours event that goes beyond techniques to look at the art behind the image.



The Nikon Photo Safari

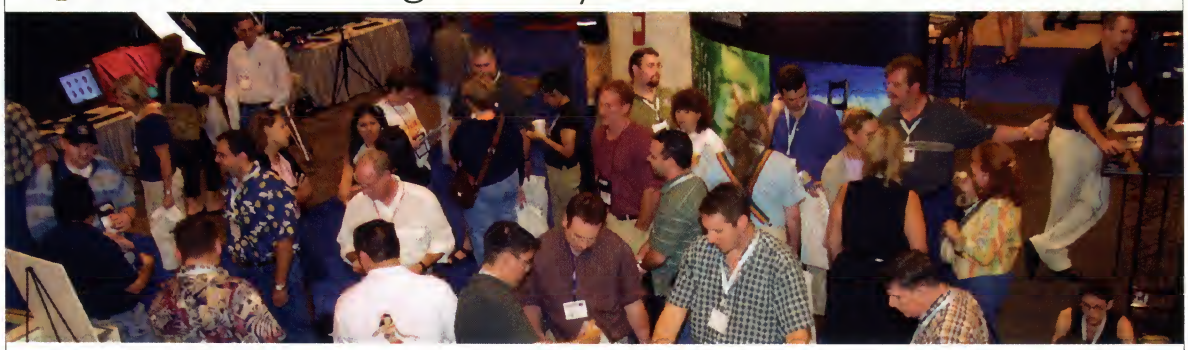
Tuesday, Aug. 31, 10 am -5pm

If you're really serious about photography, this is your chance to shoot with one of Nikon's "top-of-the-line" digital SLRs. Plus get expert guidance from the pros at Nikon. Registration is $199.

Microsoft · Peachpit Press · EPSON · PANTONE · WACOM · hp invent · Canon · B&H

Adobe and Photoshop are registered trademarks of Adobe Systems, Inc.

Sept. 1-3, 04 • Orange County Convention Center • Orlando



The Best Instructors in the Industry

You won't find a larger assembly of the world's best Photoshop instructors. This is your chance to learn from:

Scott Kelby
Ben Willmore
Jack Davis
Julieanne Kost
Deke McClelland
Felix Nelson
Dave Cross
Jim DiVitale
Rod Harlan
Katrin Eismann
Bert Monroy
Vincent Versace
Kevin Ames
Joe Glyda
Taz Tally
Dan Margulis
Eddie Tapp
Peter J. Bauer
Richard Harrington
Todd Morrison
Daniel Brown
Terry White
Chris Murphy

Photoshop Training Sessions

At PhotoshopWorld you'll learn the latest techniques, shortcuts, and tricks of the trade that will enhance your creativity, productivity, and profitability like never before. Choose from more than 60 sessions on Photoshop creativity, digital photography, motion graphics, print/prepress, productivity, and the business side of Photoshop to create a customized learning experience that's right for you. Whether you're a Photoshop beginner or an expert, you'll walk away with new skills and creative inspiration that can take your work to the next level.

Conference Workbook

Each attendee receives a detailed conference workbook which includes instructor-provided materials for sessions at PhotoshopWorld. What's really great about receiving such a comprehensive workbook is that you get handouts from conference sessions you may not have attended.

It's Party Time!

Wednesday, Sept.1, 8-11pm

Party at Race Rock Orlando surrounded by video monitors and simulators depicting the exciting world of racing.

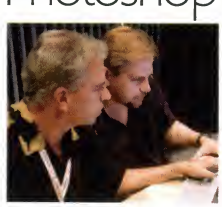
istockphoto.com

Tee Time!

Monday, Aug. 30, 12:00 noon

Help us tee off our first golf tournament at the very playable par 72 Shingle Creek Golf Course.

Photoshop Wars!



Friday, Sept. 3, 2-3 pm

We pit three teams of Photoshop gurus against each other in a creative free-for-all with 10 minutes to complete real-world projects chosen at random. Watch them battle for the best-looking design.

photoshop world CONFERENCE & EXPO | sponsored by Adobe

for more information visit www.photoshopworld.com

800-738-8513 or 813 433-5006

DELL Extensis Nikon CDW LexJet DIRECT eDIGITALPHOTO mac design MAGAZINE

All classes and instructors are subject to change.

Designing Web Graphics

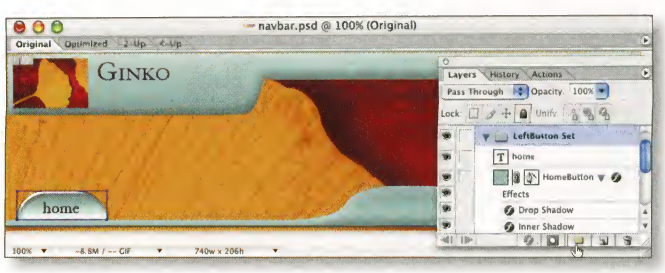
Outputting multiple HTML files from ImageReady CS

BY JAN KABILI

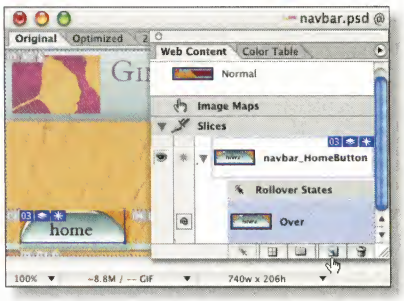
ImageReady CS has a new output option that streamlines the process of creating multiple versions of a navigation bar for use on different pages in a website. You can use this output option, along with the Selected rollover state, to create several variations on a navigation bar in one document and output them all at once as separate linked HTML files. Each navigation bar will have a different button selected to identify the page to a viewer. Just follow these steps.

STEP 1: Take advantage of the sophisticated drawing and editing tools in Photoshop to create the background for a navigation bar. When it's time to make the buttons, click the Edit in ImageReady icon at the bottom of Photoshop's Toolbox to edit the image in ImageReady.

STEP 2: In ImageReady, use the Tab Rectangle tool to draw a tab-shaped button. In the Layers palette, double-click the name of the new layer to rename it "HomeButton." With that layer selected, click a style in the Styles palette or click the Add a Layer Style pop-up menu at the bottom of the Layers palette to add effects to the button in its Normal state. (*Note:* If you use the Styles palette, don't use any of the button or rollover styles at the top of the list that have little black wedges at the top left of their icons.) Switch to the Type tool, type

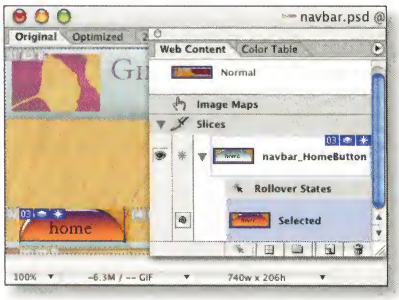


"home" on the button, and then use the Move tool to align the text to the button. Click the Create a New Set icon at the bottom of the Layers palette, double-click the set name, and enter "LeftButton Set." Drag the HomeButton layer and the "home" Type layer into the LeftButton Set.

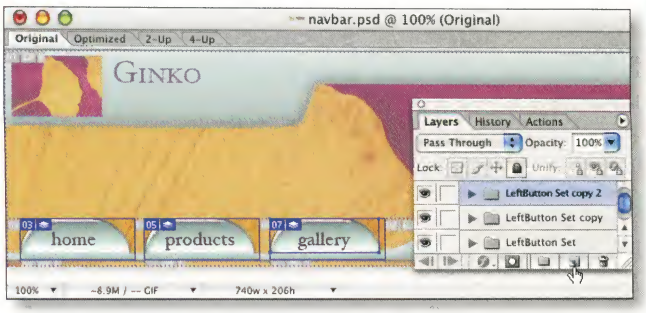


STEP 3: Now, you'll make a layer-based slice and rollover. With the HomeButton layer selected in the Layers palette, choose Layer>New Layer Based Slice. The slice automatically appears in the Web Content palette (Window>Web Content). Click the Create Rollover State icon at the bottom of the Web Content palette to create a rollover state for the slice you created.

STEP 4: The default rollover state is an Over state. The Selected state is preferable when you want a button in a navigation bar to appear different from the other buttons while the viewer is on the page that corresponds to that button. A button programmed with the Selected state remains in that state unless another Selected state item is clicked. To change this rollover to a Selected state, double-click the Over state of the HomeButton slice in the Web Content palette. In the Rollover State Options dialog, choose Selected and click OK. To change the look of the button in the Selected state, click on the Selected state in the Web Content palette, then click on the HomeButton layer in the Layers palette. Then apply a style from the Styles palette or the Add a Layer Style pop-up menu at the bottom of the Layers palette. To change the look of the button's text in the Selected state as well, select the "home" Type layer in the Layers palette and make your changes.



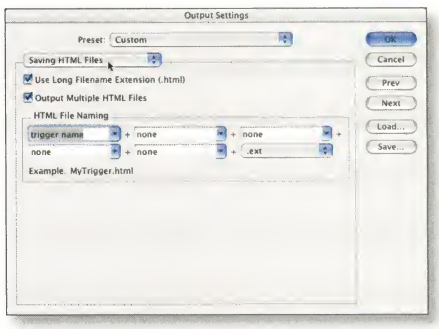
STEP 5: Click-and-drag the LeftButton Set to the Create a New Layer icon at the bottom of the Layers palette. This creates a duplicate button on top of the home button. Switch to the Move tool, and with the LeftButton Set copy selected in the Layers palette, click in the document and drag the duplicate button to the right of the original home



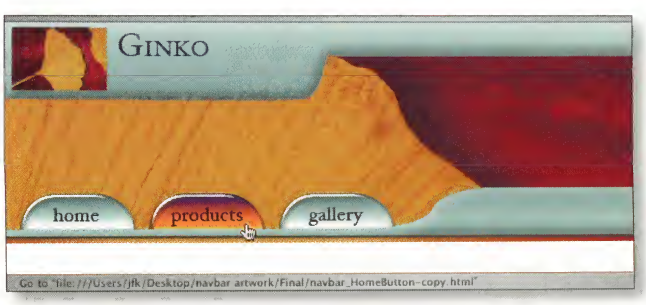
button. With the Type tool, double-click in the text on the duplicate button and type "products." With the Move tool, center that text on its button. Repeat this step to create a third button labeled "gallery." Each duplicate button automatically contains a slice and the Selected rollover state you created for the original home button. (*Tip:* If you don't get this result, go back to Step 3 and make sure you used the layer-based slice command described there, rather than a manually drawn slice.) Click the Preview in Browser icon near the bottom of the Toolbox to test that each button changes when clicked and stays in that state until another button is clicked.

STEP 6: You want the home button to automatically appear in its Selected state when the first page of the site loads in a browser, so in the Web Content palette, double-click the Selected state of the original HomeButton slice. In the Rollover State Options dialog that appears, select Use as Default Selected State.

STEP 7: Now comes the best part! You'll automatically save three separate linked HTML files—each with the appropriate button displaying its Selected state. Click the tiny arrow at the top right of the document window and choose Other to open the Output Settings dialog. Click the Next button to switch to the Saving HTML Files options. Select Output Multiple HTML Files and click OK. Optimize each slice using the Slice Select tool and the Optimize palette. Choose File>Save Optimized As. In the dialog, set the Format pop-up menu to HTML and Images, click the New Folder button, name the folder "Final," and save your multiple files in this folder.



STEP 8: Open the Final folder on your hard drive to find three HTML files (one that corresponds to each Selected state) along with a folder of images. Double-click the original HomeButton.html file to open that file in a Web browser. As you click on each button, a new HTML page appears in the browser with a different version of the navigation bar—each with the appropriate button in its selected state. ImageReady has written all the JavaScript for the rollovers and created all the links between these pages for you! You can bring these navigation bar files into an HTML editor, such as Dreamweaver or GoLive, to serve as the basis for linked pages in a website.



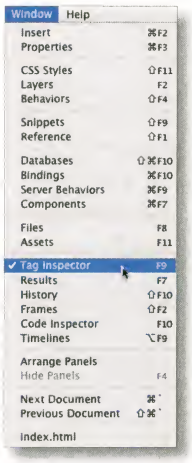
Jan Kabili is a best-selling author of Photoshop books for print and Web. You'll find her latest tutorial-packed books, Photoshop CS Complete Course *and* Photoshop Elements 2 Complete Course, *at major online and retail bookstores.*

Dreamweaver MX2004

The Tag Inspector

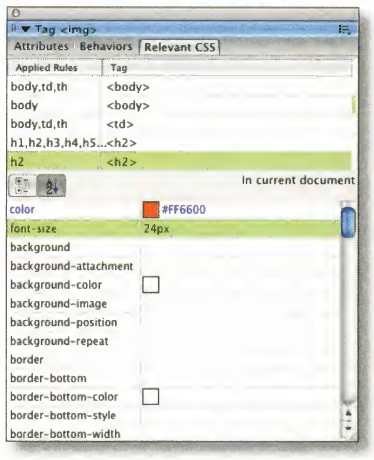
BY JACKIE DOVE

One of the best innovations of Dreamweaver MX 2004 is the ease with which the visual authoring tool encourages you to both use and learn Cascading Style Sheets. In this tutorial, we focus on the Relevant CSS panel, which is part of the Tag Inspector panel group. Relevant CSS gives you an easy way to modify your styles and gives you a summary of all styles applied to a particular element and all of the CSS properties available for it.



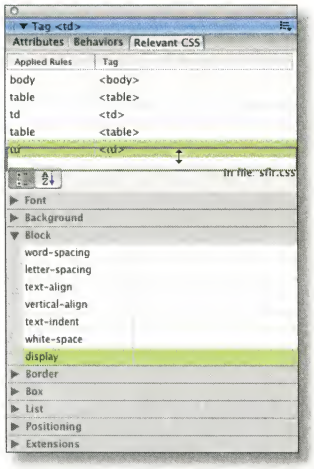
STEP 1 Open the Tag Inspector

Whether you've created inline styles for a single page or you're working with an external style sheet, you can use the Relevant CSS panel to view and edit your styles. To open this panel, go to the main menu and choose Window>Tag Inspector.



STEP 2 View Your Styles

Open a Web page file in Dreamweaver and click on its various elements (such as text, links, images, or tables) to observe how the grid changes in the Relevant CSS panel according to each tag you select. The Tag selector's title bar also changes to reflect the element you choose and shows the attributes available for that tag.



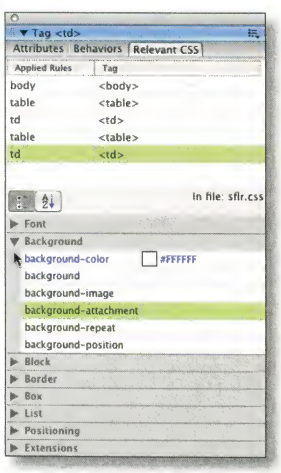
STEP 3 Dual Panel Construction

The Relevant CSS panel has two parts: The upper part lists the tags and rules of the selected object; the lower part shows you the properties related to your selected tags within a grid. Use your mouse to adjust the size of each part so that you can see all of the elements.

Click-and-drag to expand or contract the window.

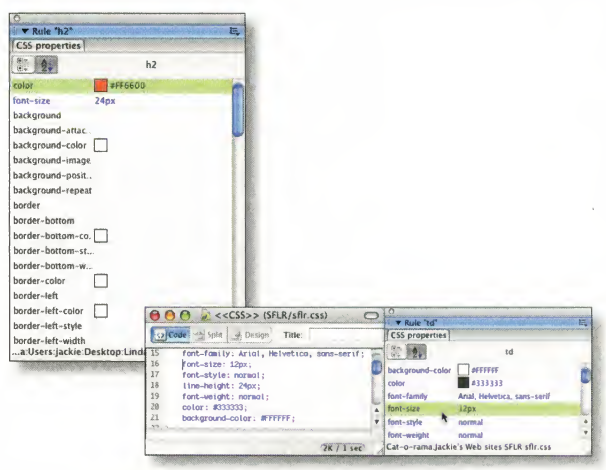
STEP 4 List View

In the lower section of the Relevant CSS panel, you can observe your styles in List view or Category view. The List view shows you every applied style in alphabetical order with the irrelevant styles following.



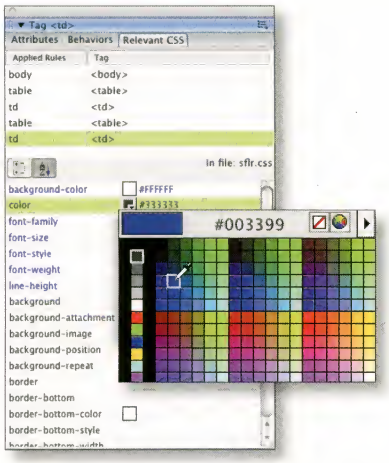
STEP 5 Category View

In Category view, you can view CSS properties according to categories such as Font, Background, Block, and others. Click the arrow to expand the closed categories while keeping the rest collapsed. Both the List View button and the Category View button darken to a medium gray when selected.



STEP 6 Dig Deeper

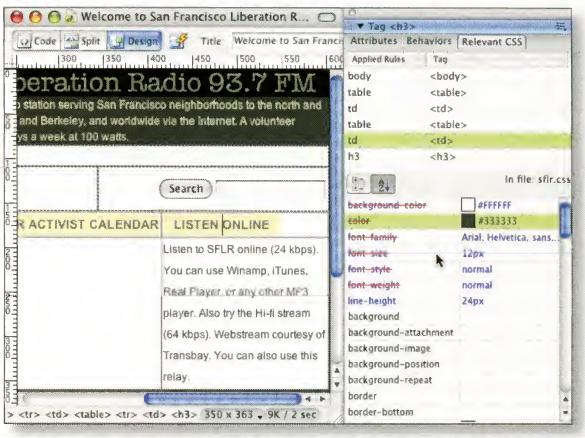
If you double-click a rule or property in the Relevant CSS panel, it will reveal the CSS Properties panel, where you'll find details about a rule's property settings, whether it's part of the document or in a linked style sheet. You will also find this tab by selecting a rule in Code view. Double-clicking on an element automatically opens up the Code view, showing you where the changes are located.



STEP 7 Tweak Your Design

Now it's time to make some changes. Select an item on your page, such as text in a table cell. To change the color from dark gray to blue, click the color swatch in the Relevant CSS panel grid to bring up the Color Picker. Choose the color you want, and all the text in the cell will change to that color.

Use the same grid to select the table background and change it from white to light gray. Use this grid to add borders, change backgrounds, change the type color or style, or any other style sheet functions.



STEP 8 Irrelevant Attributes

Red strikethrough lines indicate which properties are irrelevant to a chosen element or are not inherited. Just mouse over each property in the panel and a tool tip tells you what it is. In the case of a strikethrough, the tool tip tells you which element has precedence over the style.

Jackie Dove is a San Francisco-based technology writer, editor, and software reviewer specializing in digital art, Web design, the Internet, and of course, the Mac.

PNG PDF
PICT EPS
TIFF GIF
MacDrawII JPG
MacDrawPro

Eazy Draw®

Let Us Make Drawing Fun On OS X

Mac

ArtyFacts

49.9
77.1
103.4
D:14.5

"Well, what're you waitin' for? Draw!"

y = 1 / x

EazyDraw is an affordable vector based drawing application designed exclusively for Mac OS X.

It is useful for many creative projects including technical drawings, illustrations, icons, logos and stylized text.

100% Cocoa Native OS X application. Start using today inovations that will be next years *news* for other drawing applications.

Educators are also finding EazyDraw to be perfect for introducing new users to computer drawing.

Nine Month Trial - $20
Single User - $95
Ten Pack - $495

Go to www.EazyDraw.com
(That's with a Z)

EazyDraw
N5040 Beach Garden Road
Poynette, WI 53955
ph: 608 444 5245

© 2004 EazyDraw, a Dekorra Optics LLC enterprise. All rights reserved. EazyDraw is a registered trademark of Dekorra Optics, LLC. Mac and Built for OS X are trademarks of Apple Computer, Inc. The 'Brush' is a trademark of Esa Holopainen. All art was created and produced using EazyDraw.

Make it anywhere.

There's more to Blue Iceberg than meets the eye. In New York City, a landscape littered with the shipwrecks of Web services firms, Blue Iceberg flourishes. What's their secret?

"We offer a unique approach to the Web. We focus on a client's business goals and providing an interactive strategy that will deliver results. We need tools that let us get the job done elegantly and quickly. That's why we use Freeway Pro."

Before starting their interactive agency, partners Richard Cacciato and Natalie Yates ran a high-end furniture manufacturing company where they integrated the Web in their marketing. They were so successful, they were approached to do work for others and formed Blue Iceberg in 1999.

"To compete long term, we wanted tools that would help us work smart, keep our costs down and maintain profitability. Our focus is what the technology can do for our clients, not the technology itself."

Freeway enabled the small staff to ramp up the business, handle a large volume of work, and manage a complex workflow, often to the astonishment of outsiders. Their site, www.blue-iceberg.com, showcases their work and philosophy.

"Freeway is like an iceberg: on the surface, it's easy to use, but the other 90% is there when you need it to fine-tune the underlying web technologies. Our production model is based on a great team, Freeway Pro and custom Freeway Actions. It's a winning combination."

You can make it too! Download a free 30-day trial version of Freeway Pro today.

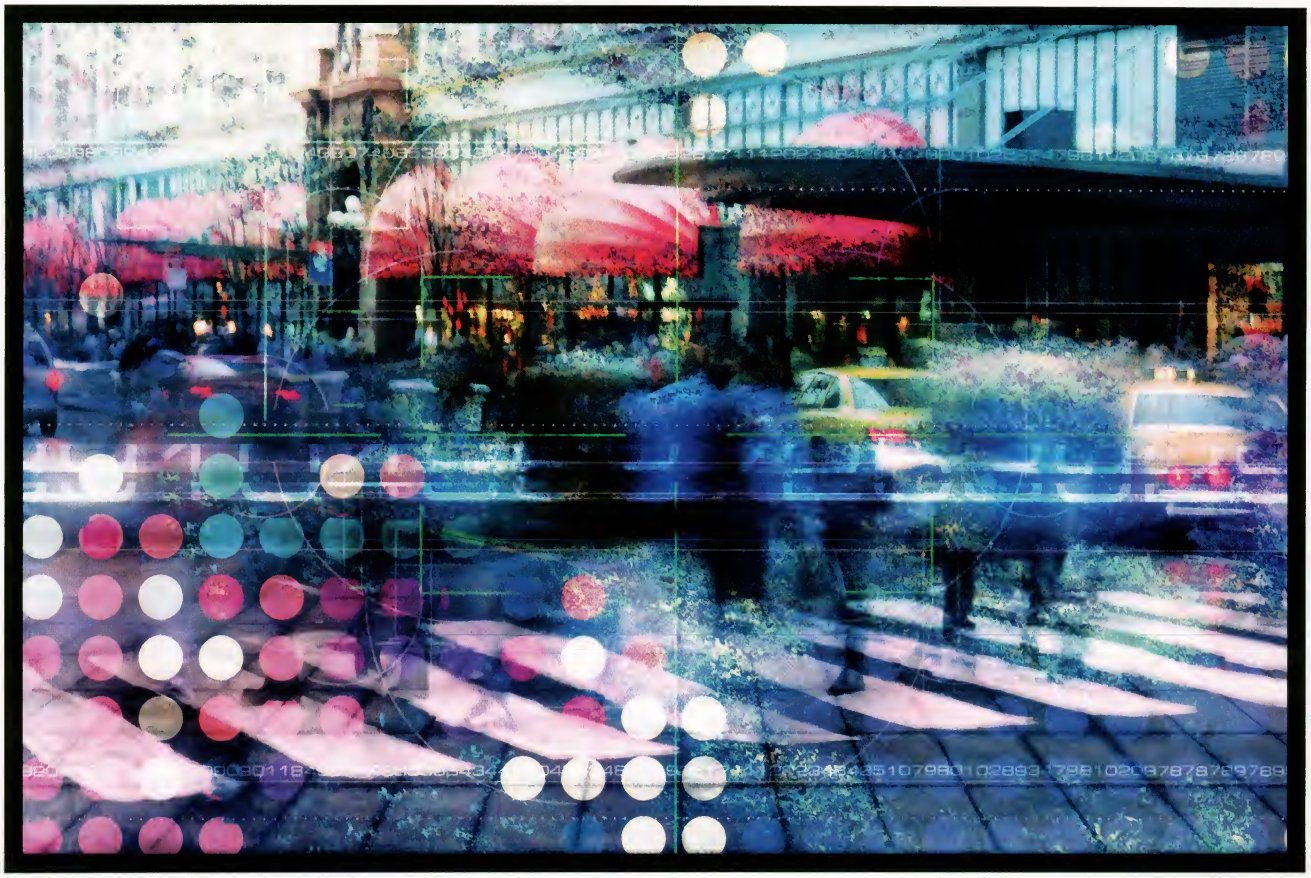
Winner MacUser Awards 2003

Freeway Pro
Web Site Design
and Publishing

freeway

www.softpress.com/md

Copyright ©2004 Softpress Systems Limited. Freeway and Softpress are trademarks of Softpress Systems Limited, registered in some countries. Other names are the property of their respective owners.



Digital Video View

New DV products announced at NAB show

BY ROD "MAC DADDY" HARLAN

NAB2004, the annual National Association of Broadcasters convention, took place in Las Vegas April 16–23, and with about 90,000 attendees, it was one of the most attended NAB shows of recent years. This annual gathering of the video industry is the event where manufacturers and vendors announce their upcoming products for the year as well as profile new technology they're developing. There were plenty of exhibitors, with several categories of products generating a lot of buzz: HDTV was again very hot this year, with DVD-authoring and motion-graphics applications also garnering a lot of attention.

To honor the best and most innovative products announced at the show, the Digital Video Professionals Association (DVPA) hosted the first-ever DVPA Best of Show Awards. DVPA members and staff who attended the show voted on the finalists in each category, and each winner received a trophy as well as a $1,000 promotional and advertising package provided by media2media (www.media2media.com). The prestigious champagne awards

AJA's Chuck Whitlock accepts the DVPA Best of Show Award for Kona 2 from DVPA Executive Director Rod Harlan.

ceremony was an industry-wide event. (See "DVPA Best of Show" for a complete list of this year's winners.)

But even among the best of the best, there were some notable standouts. Apple introduced Motion, a motion graphics package with real-time previews, procedural behavior animation, and Final Cut Pro HD integration. Obviously, its ability to manipulate both SD and HD video was a real eye-opener to many attendees. The self-propelled behavior animation (drag-and-drop preset animations), character-by-character title animation, and a powerful new interface were also a big hit with the crowd. However, the biggest buzz may have been about the price. When I was sitting at the press conference watching the demo, I could hear other journalists and industry veterans whispering that they were sure it was going to sell for $999. The room erupted into cheers when Apple revealed that the price was only $299! Unfortunately, Apple would only say that the application would be ready for sale sometime this summer.

At the same press conference, Panasonic and Apple announced that they're going to make it easy to transfer HD footage over FireWire for editing on desktop or laptop systems. Then Panasonic introduced the new AJ-HD1200A, the first HD production VTR to offer a FireWire interface. Combined with Apple's newly announced Final Cut Pro HD professional video-editing software, it makes things very easy for the mass adoption of HD resolution images on the desktop and even on PowerBooks. This new compact and lightweight HD VTR is less than half the price of its nearest competitor ($25,000 vs. $60,000) and is the first VTR to offer HD input and output via an IEEE 1394 (FireWire) digital interface.

Another bit of exciting news for digital artists that was making its way across the show floor was the $1,000 price drop on the recently released Wacom Cintiq 18SX. For about the same price as a nice flat-panel monitor ($2,499), you can now get an interactive pen display system that combines the advantages of an LCD monitor with the control, comfort, and productivity of Wacom's patented cordless, battery-free tablet technology. Basically, you get to create, animate, and edit directly on your screen without ever using a mouse or much of the keyboard. For some artists, this is truly revolutionary and it almost doubles their productivity—and for $1,000 less, it makes it much easier to afford.

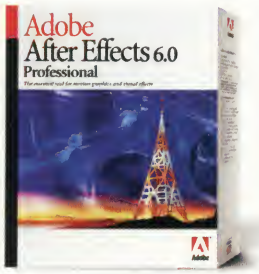
Unfortunately, there just isn't enough space in one column to cover all of the highlights of the show or to profile each of the great new product introductions. However, the list of the DVPA Best of Show winners below gives a quick overview of some of the best product announcements in each category. All in all, this year's NAB Expo was a memorable one, giving us many exciting new products to look forward to in the coming year.

DVPA BEST OF SHOW

Here's a complete list of DVPA's choices for the best products announced at NAB2004.

CATEGORY	WINNER
Audio Mixers	TASCAM KS-342
Audio Software	Adobe Audition 1.5
Audio Library	Groove Addicts
Microphones	Audio-Technica AT3060
HD Cameras	IKegami HDK -725P
ENG/EFP Cameras	Sony PDW510
DV Cameras	Panasonic Broadcast AG-DVX100A
Camera Support	Tiffen SteadiCam Flyer Arm
Portable Lighting	Kino Flo Diva-Lite 400
Studio Lighting	ARRI Sky Panel
Disk Storage, Networked	Rorke Data Galaxy-i
Video Recorders	Panasonic Broadcast AJ-HD1200A
Authoring Hardware	Sonic Solutions Scenarist
Authoring Software	Adobe Encore DVD 1.5
Players/Recorders	Pioneer PRV-LX1
Compositing Software	Apple Motion
Compositing System	Discreet inferno 5.5
Editing Software	Apple Final Cut Pro HD
Editing System	Avid DS Nitris
Conversion Hardware	AJA Video Kona 2
Conversion Software	Discreet cleaner
Image Editing	Adobe Photoshop CS
3D Animation Software	Discreet 3ds max
Video Library	Artbeats Aerial Collection HD
Animation Library	Digital Juice JumpBacks
Production Switchers	Broadcast Pix Studio
Routing Switchers	Laird Telemedia LTM-ER4DX2
Streaming Hardware	NewTek VT[3]
Streaming Software	Apple QuickTime Broadcaster
Video Projector	Sanyo PLC-XU60
Video Display	Wacom CintiQ 18SX

Rod "Mac Daddy" Harlan is Executive Director of the Digital Video Professionals Association (www.dvpa.org). The DVPA Online University has more than 30,000 streaming video training files for programs such as iMovie, Final Cut Pro, DVD Studio Pro, and all of the Adobe applications. He can be reached at rod@dvpa.com.



Adobe After Effects

Through the fire

BY "SCUBA" STEVE HOLMES

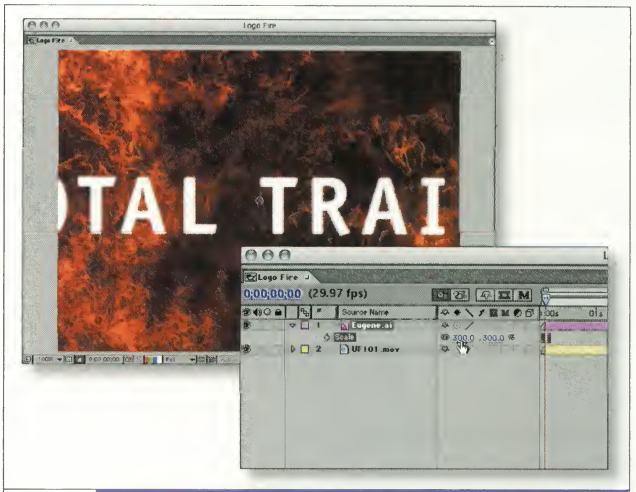
This is an effect many people ask me about when they see me demo After Effects at trade shows, so I thought it was about time to publish it—how to take a single clip of full-frame fire and mask certain parts of the flame to add depth and allow insertion of graphics or a logo in between them.

The specs for this project are an NTSC D1 square-pixel composition, 30 frames per second, at a length of 10 seconds. We're using an Artbeats Digital Film Library clip (www.artbeats.com) from their Ultra Fire series (clip UF101) and the Total Training logo created in Adobe Illustrator CS. Everything we'll cover can be achieved with the Standard version of After Effects. Let's get busy!

[For a QuickTime preview of this project, check out www.macdesignonline.com/aftereffects.html.]

STEP 1 Create Project, Import Files, and Create Comp

Start with a new project window open (default when you launch After Effects) and double-click that window to access the Import dialog. Locate and import the two footage items to use in your animation. Create a new NTSC D1 square-pixel composition (720x540), and then drag the Ultra Fire clip into the Timeline. Because of the pixel aspect ratio differences between the clip and the comp, the clip needs to be stretched to fit. Simply hit Command-Option-F to do so—and don't worry, you can stretch it all back down to non-square upon rendering in the Render Queue.

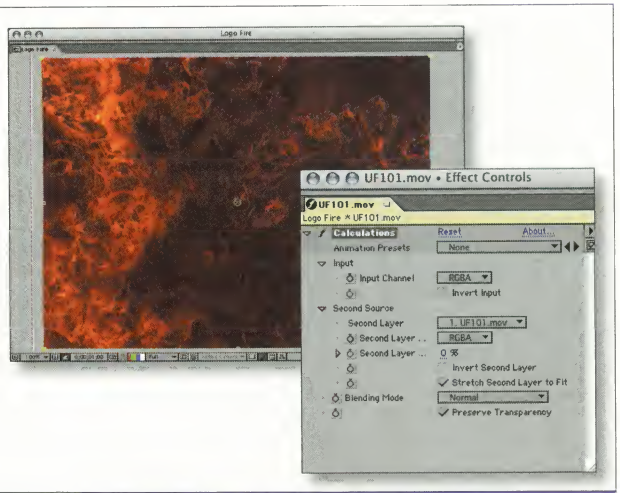


STEP 2 Add Logo Layer and Scale

While still at 0 seconds on the Timeline, drag the Illustrator logo file to above the fire movie in the composition. Make the logo larger than the size of the video frame by hitting "s" on the keyboard to reveal the Scale properties and adjusting the size to suit. Remember, you can scrub the percentage value right next to the property now to make it even faster. Our logo is scaled to about 300%, which works for this file—but also notice the fluffy, blurred edges to the sharp Illustrator file now.

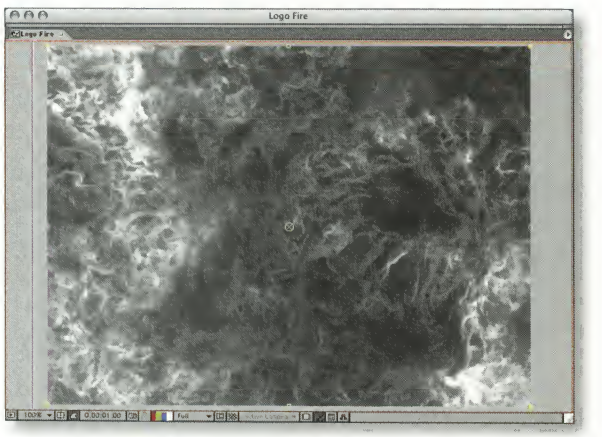
STEP 3 Animate Logo Position

Click the small Continuous Rasterization icon next to the Shy icon in the Timeline to sharpen the logo edges perfectly. Now let's animate the logo so it simply moves from one side to the other. Hit "p" on the keyboard to show the Position properties, and at 0 seconds, scrub the X value so the logo moves off the right-hand side out of view. Click the Position stopwatch to add a keyframe, then scrub along to 6 seconds and adjust the X value for the logo to slide all the way off the left side of the frame.



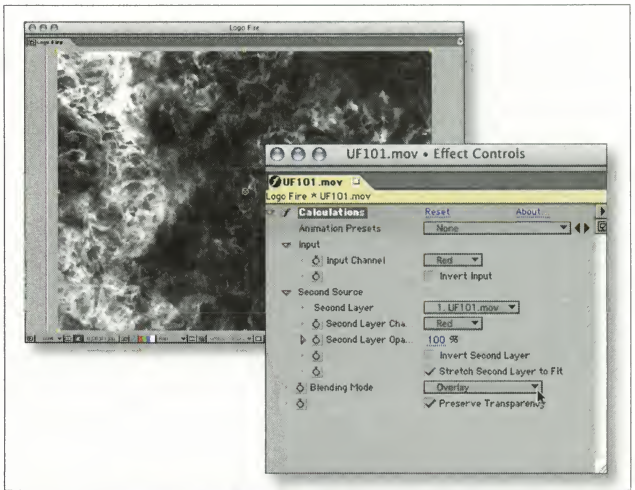
STEP 4 Duplicate Fire and Apply Calculations

Now select the Ultra Fire layer in the Timeline, hit Command-D to duplicate it, and drag it up in the Timeline so it sits above the Logo layer. We now need to turn this into a mask for certain flames in the foreground. Go to Effect>Channel>Calculations to apply the effect. Yes, we are using a Photoshop technique here to isolate the brightest flames! How cool is that? If you twirl down both Input and Second Source options in the Effect Controls palette that just appeared, you have a few choices to play with.



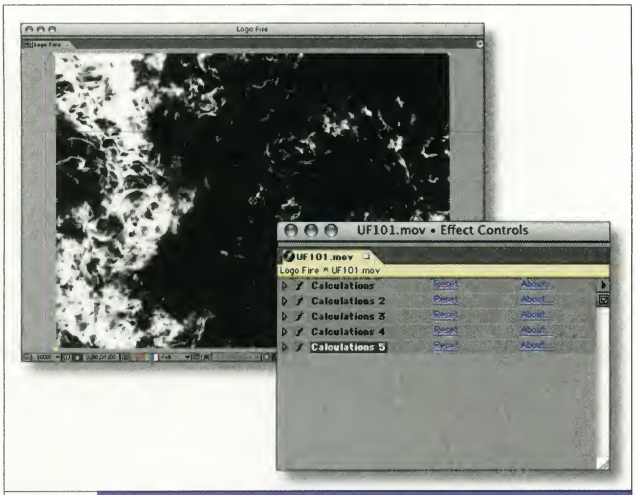
STEP 5 Check Channel Strength

The strength of this effect comes from combining channels on a layer, whether they're from that layer or even from another one in the composition—more to play with in the future! So, which combination of channels would assist us in the creation of our mask? Let's check—click on the Blue, Green, and Red channel icons at the bottom of the comp window one at a time. It's clear that the Red channel contains the most variation of gray levels, so we can use that to our advantage.



STEP 6 Combine Red Channels

Back in the Effect Controls palette, under Input, set the Input Channel to Red to choose the first "layer" of our combination. Then, under Second Source, set the Second Layer Channel to Red also and scrub the Second Layer Opacity up to 100%. Nothing is really visible until we decide how to blend the two channels together, so choose Overlay from the Blending Mode pop-up menu. The result is now a strong, contrasty grayscale layer that's isolating the brightest flame colors—although not nearly enough yet.

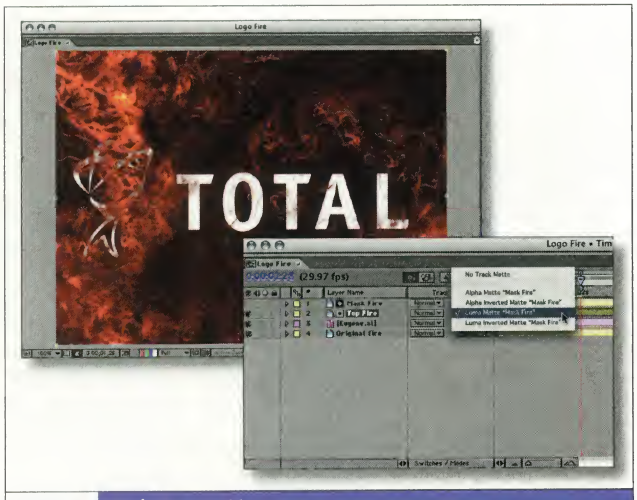


STEP 7 Multiply Effect

Here's the clever part: Adding the Calculations effect multiple times can increase the isolation of certain luma ranges in the image, so twirl up the entire effect in the Effect Controls palette, select its name, and hit Command-D to duplicate the entire effect. See the difference? And you can keep doing this until you're happy with the amount of flames you're going to leave on top! We'll settle at a total of five Calculations here; the mask looks good with just enough brightness on the foreground flames to pull them away from the background.

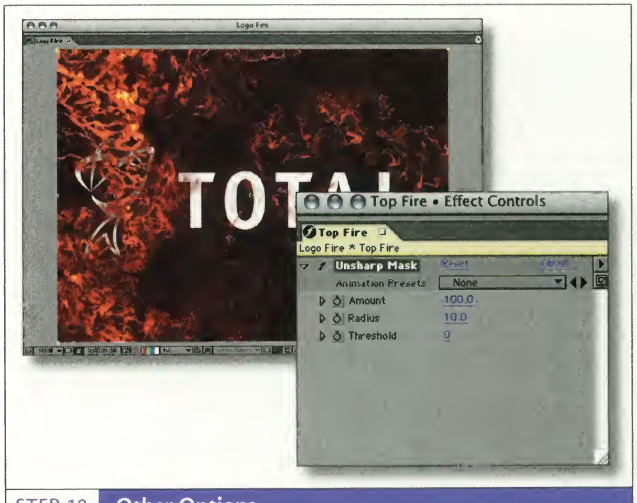
STEP 8 Duplicate Fire Again

Now that the mask animation is complete, let's take the original Ultra Fire clip at the bottom of the Timeline and duplicate it once more (Command-D again). Drag it up in the Timeline so it sits below the mask layer but above the logo layer. To make things easier, you can always hit Return on each layer to rename it, which we've done here. This makes it much faster to figure out which layer is supposed to perform which function. You should now have the original fire in the background, then the logo, then another fire layer, then the mask.



STEP 9 Make Luma Matte

Now click the Switches/Modes area at the bottom of the Timeline to show the Modes and Track Matte options. Next to the Top Fire layer, choose Luma Matte from the Track Matte pop-up menu to use our Calculated layer above as transparency for the flames that are in the foreground. Now press 0 on the keypad to perform a RAM Preview of the entire composition, and you should see the logo nicely moving behind some of the brightest flames on the left and right side of the composition, exactly as we wanted!



STEP 10 Other Options

One more thing you can do to enhance the top flames is to sharpen them to bring them more info focus. Try adding Effect>Blur & Sharpen> Unsharp Mask. Yes, another Photoshop trick! Try setting both the Amount and Radius to around 100 and see how punchy those foreground flames become. This is a technique that can be used for many different things, not just fire. Play around with the options, and see what you can come up with. Enjoy, my friends!

Steve Holmes is the Director of Design & Animation Training at Total Training and the cohost of the Total Training for After Effects video training series, among others. He lives in Sausalito, California, and can be reached at steve@totaltraining.com when he's not out training in the mountains on his road bike.

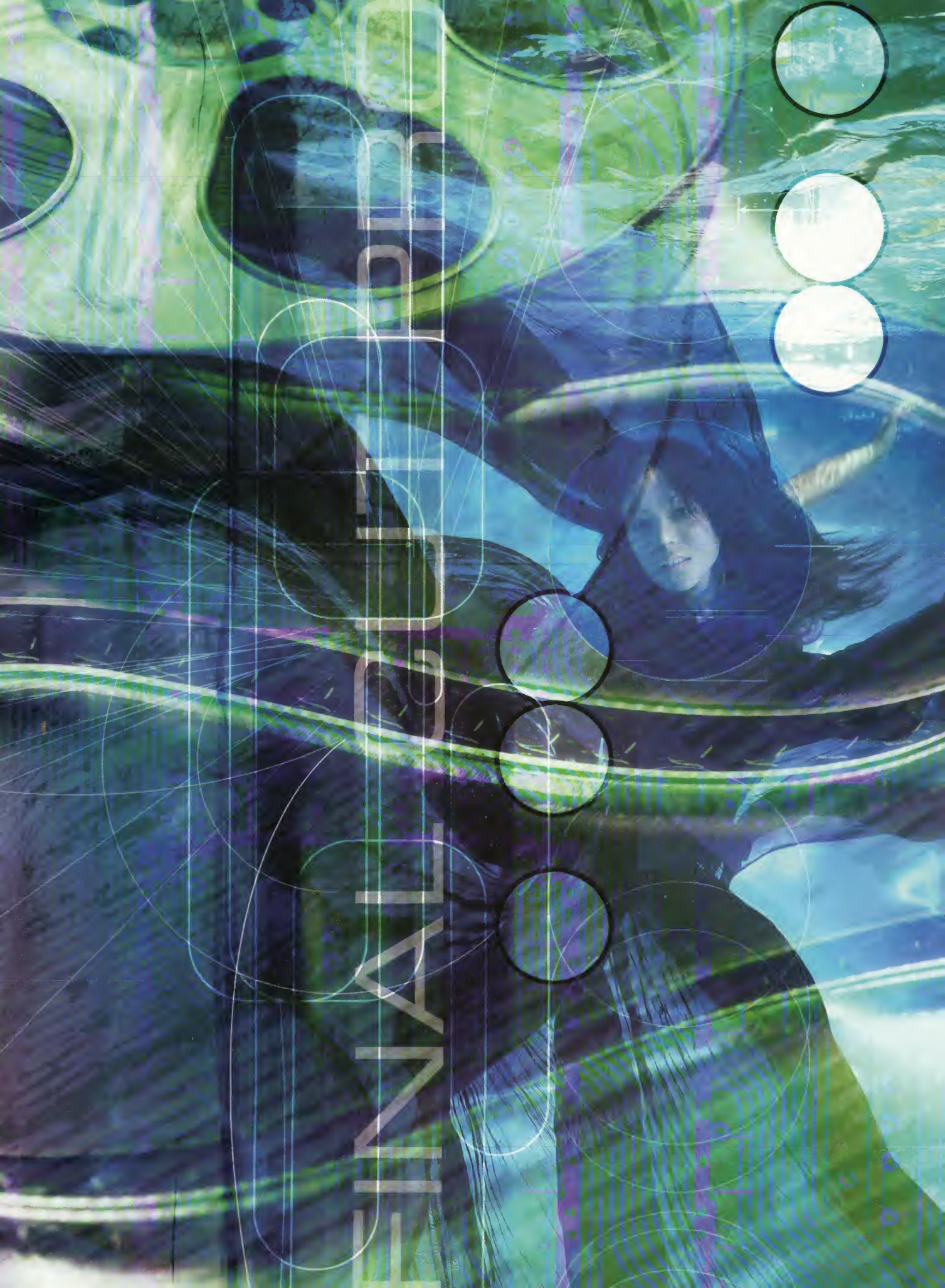
Maximize your Mac

Memory & Storage Solutions

@

transintl.com

Anaheim, CA (800) 783-2120


ARTIFICIAL

Final Cut Pro 4

Composite mode tricks

BY PHILIP HODGETTS

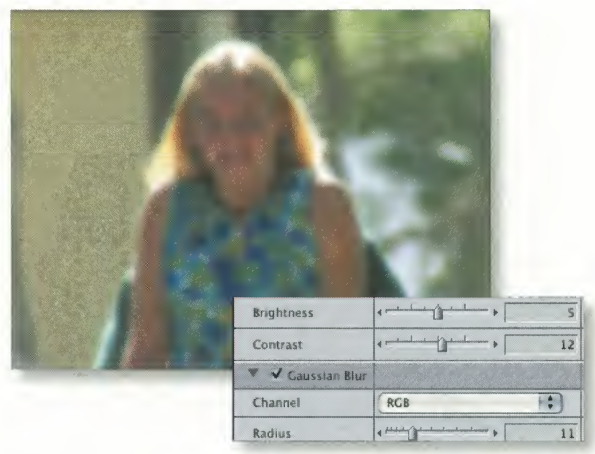
In the last issue, we looked at composite modes in a creative design. This time we'll be looking at a couple of other ways to use composite modes to subtly enhance images by simulating optical filters. Normally, optical filters would go on the camera but adding them in postproduction can provide more flexibility and control. If the result isn't exactly right, we can tweak and try again.

Now, the goal here is to take good pictures and make them great, but composite modes can also be used to rescue under- or overexposed footage, which is a column for another issue (although if you're desperate in the meantime, duplicate the problem footage and try Multiply on the top copy for overexposed and Add or Lighten for underexposed).

Silk Stocking Looks

STEP 1 Duplicate Tracks

A black stocking in front of the lens (or between the lens and image block in the camera) softens harsh detail without washing out the blacks like white stockings or Tiffen Pro-Mist filters can do. The goal is a gentle glow around the highlights while keeping some depth in the blacks. This shot is a perfect example of auto exposure delivering a fairly dull image with flat lighting and not much excitement. Start by duplicating your track.



STEP 2 Add Brightness and Contrast and Gaussian Blur

Add a Brightness and Contrast filter to the image and set brightness and contrast up slightly. These controls will affect the contrast in the final image far more dramatically than they do before we change the composite mode. We can go back to this filter for final tweaking of the image.

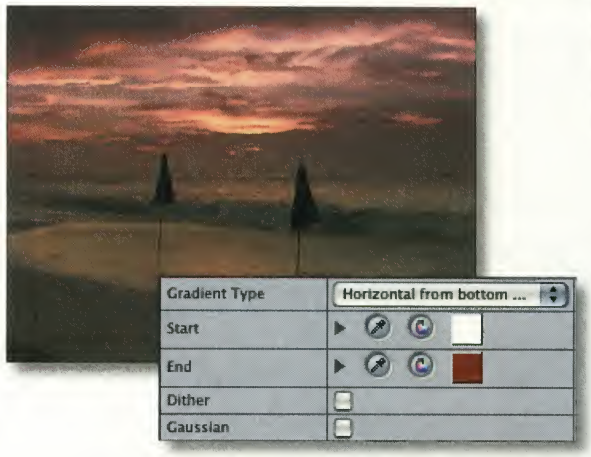
Apply a Gaussian Blur filter after the Brightness and Contrast filter to soften the image. This filter will control the amount of halo around highlights. It, too, can be revisited to fine-tune the final result.

STEP 3 Set Composite Mode and Opacity

Change the composite mode and opacity of the top copy to suit. Opacity and composite mode are highly interactive and we almost always need to adjust opacity after setting composite mode. In this example, the composite mode was set to Overlay and Opacity reduced to about 70%, but up the opacity and you'll increase the contrast range, resulting in blacker blacks.

Change the composite mode to Hard Light for richer blacks. A similar effect with Add and very low opacity will simulate a Pro-Mist filter look. ●

Enhance the Sunset



STEP 1 Create a Gradient

We'll improve this Artbeats stock shot in two ways: a gradient to enhance the sunset sky and a fake reflection off the ocean and beach from the setting sun.

Choose the Generators menu in the Viewer and from the Render submenu, select Gradient. In the Controls tab, select Horizontal from Bottom to Top from the Gradient Type pop-up menu and set the End color to a rich, dark orange-brown. It's good practice to eyedropper a color from within the image and then adjust the brightness down to a rich, moderately saturated color.

STEP 2 Overlay and Set Composite Mode

Edit the gradient over the clip in the Timeline and set the composite mode to Multiply. Multiply takes the pixel values for each color channel and multiplies them together then divides the result by 255 to create a useful value. Multiply gives a more saturated look that is always darker.

Adjust opacity to set the precise look—this example is at 50%. To change the color or another gradient attribute, be sure to open the clip from the Timeline; don't use the version that may still be in the Viewer after editing it to the Timeline.

STEP 3 Create Another Gradient

Create another gradient; this time, make it a Radial, Center gradient and set colors to radiate from a peach-yellow in the center out to black at the edges. We'll use the black as a fade to transparent in the composited result.

Superimpose the clip over the clips already in the Timeline.

STEP 4 Crop the Gradient

To make the highlight fall across the waves, we need to crop it. Any garbage mask will do, but we need only a simple shape, so the Four-Point Garbage Mask will work. Set points up near the horizon and down at the front edge of the image.

Set the feather control up fairly high—this example is set to 50—to create a soft-edged highlight. It still doesn't look much like a setting sun reflecting on the beach, but we'll fix that!

STEP 5 Set Opacity and Composite Modes

To complete the scene, we need to change the composite mode of the cropped Radial Gradient to Add mode so it adds its values to the values of the layers below. Black will not add to the background so the gradient fades out as it goes to black. However, the other values do add, making the "reflection" way too bright. We need to drop the opacity back to an acceptable brightness. On this image, 20% Opacity gives a good result. Compare the original with our improved version.

Fixing the Afternoon Sky

STEP 1 Basic Gradient

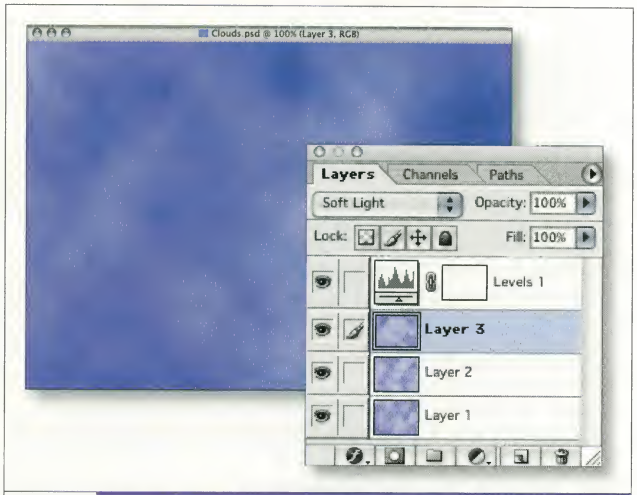
This afternoon lake shot is very nice, except that the sky doesn't meet our expectations of a summer sky because it's overexposed. We could have used a graded neutral density or polarizing filter in the camera to darken the sky and retain information—options not available in postproduction after the detail and color are lost.

In postproduction we can add a gradient in much the same way a blue gradient filter would be added in the camera, so create a blue-to-white gradient and superimpose/edit it over the shot.

STEP 2 Alignment and Composite Mode

Set the composite mode to Multiply so that the gradient darkens the sky. While this is a lot like the result of a blue gradient filter being applied in front of the lens, it darkens the foreground with the blue gradient as well—a not entirely natural result.

What if we wanted to replace the sky entirely, with either some stock footage or synthetic sky?



STEP 3 Create Clouds

Most stock footage collections have a wide selection of clouds: Buyout Footage.com and Artbeats both offer cloud CD collections. Alternatively, since static clouds will suffice, we can make our own in Photoshop.

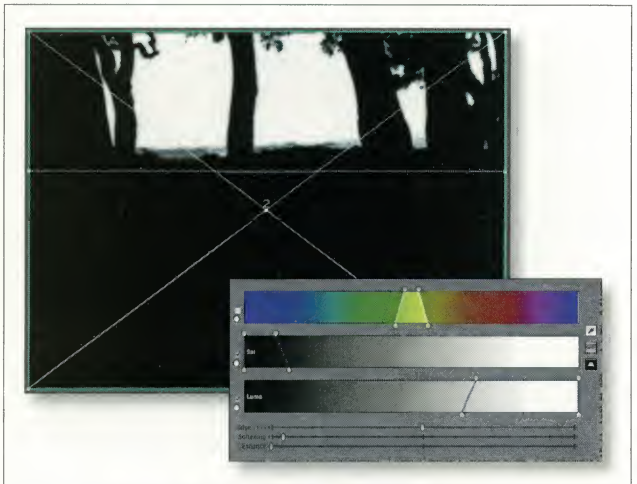
Apply the Clouds filter to multiple layers inside Photoshop and adjust the composite modes (blend mode) between the layers. The Levels adjustment layer improves the overall dynamic range and pre-corrects by setting to .7 for the gamma "correction" Final Cut Pro is going to apply upon import. It was also used to set the overall range for more contrast. Save a flattened copy with the correct image aspect ratio.

STEP 4 Travel Matte Clouds to Gradient

Import the clouds image and edit it over the background with one track vacant between them. Into the vacant track, edit a white-to-black (top down) gradient.

Set the composite mode of the clouds image to Travel Matte - Luma to use the gradient below to set transparency.

Adjust the scale of both clouds and gradient so they fill the top half of the screen by using the Shift key while adjusting size in the Canvas. Position the gradient so the clouds cover the sky area. We can position the gradient independently of the clouds image to set position and fade.



STEP 5 Create Matte for Clouds

To make the clouds go behind the trees, we need to nest the clouds and gradient matte so we can apply another travel matte to the combined result.

Move the Nested Clouds clip up one track and duplicate the Lake clip above itself. Apply the Chroma Key filter to the duplicate on Video 2 and select the sky. Invert the Chroma Key so it retains the sky and set a crop just below the sky. A little softening will help smooth the edges. For best results from a NTSC-DV source, apply a Color Smoothing 4:1:1 filter before the Chroma Key.

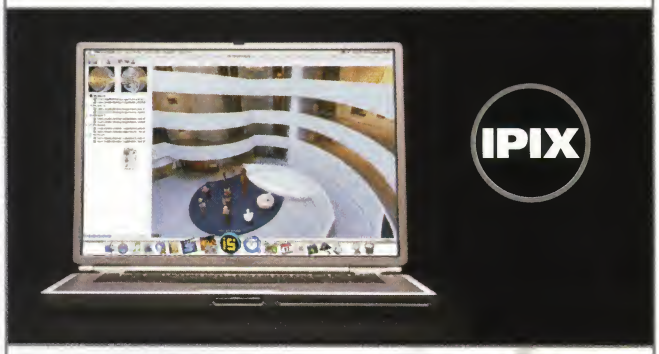
STEP 6 Travel Matte Cloud Nest to Matte

Nesting two clips that are travel-matted together lets us apply another composite mode setting to the result. This can be any of the image-based composite modes or, as we're going to do here, another travel matte.

Since the Chroma Key filter creates an alpha channel, set the composite mode of the Nested Clouds with Gradient sequence to Travel Matte - Alpha. The combined result of the clouds and gradient will now be constrained by the Chroma Key-created matte. Adjust opacity on the Nested Clouds with Gradient until the effect appears natural.

Philip Hodgetts is a noted Final Cut Pro guru, the 'software guy' at DVGuys.com, and the author of the KILLER Titles, PRACTICAL Color Correction, *and* GREAT visualFX *tutorial and assistance packages for Final Cut Pro. You can reach him at philip@intelligentassistance.com.*

IPIX® Interactive Studio™ for Mac OS X
The Definitive Solution



find out why

+ read the review in this issue

+ see our ad on the back cover

+ visit infomedia.ipix.com/experience

From the World Leader in Panoramic Imaging

Digital Video Effects
for Apple Final Cut Pro / Express

CGM DVE Complete

The **CGM DVE Complete** is a set of **134** filters, transitions and generators for use in **Final Cut Pro** and **Final Cut Express**. In addition to the professional plug-ins the package also includes a series of Final Cut workshops and 68 softwipe patterns.

The filters to look out for are the Morph, Clone Area, Bezier Matte, Text, Countdown, De-interlace, Highlights, Lows, Cube 3D, Squish, Star, Film Gamma, Light/Glow, Selective Color Correction, Timewarp, Explode, Zoom/Rotate 3D, Area Blur, Color Glow and Wind Blur effects.

Thanks to being written in FCP's „native language" all CGM effects function seamlessly, fully supporting **YUV rendering** as well as **AltiVec**, **multiprocessing** in **OS9** and **OSX**. Furthermore they are designed to render at the subpixel level, ensuring smooth movement within the rendered clip. A final advantage is that the 2D and 3D effects are actually „true" FCP transitions rather than After Effects filters (which may require cutting and pasting and often suffer from luminance shifts as they do not render in YUV space). All plug-ins support progressive video and the **G5** and **RTExtreme HD** architecture of **Final Cut Pro 4 HD** and **Final Cut Express 2**.

Order Online at: www.cgm-online.com

MARATHON COMPUTER
800·832·6326
615·367·6467
www.marathoncomputer.com
info@marathoncomputer.com

Mac Essentials

Only $59

G5 DeskMount™

G4 MacSkate™

G4 DeskMount™

Cool Things Happen

Conference July 12-15, 2004
Expo July 13-15, 2004

Boston, MA

Boston Convention & Exhibition Center

Be part of the revolution at
www.macworldexpo.com

Macworld
Conference & Expo®

When Mac Users Meet.

The Revolution Continues in Boston!

Connect with like-minded people and exchange your ideas, success stories and experiences at Macworld this July. Experience breakthrough products and services from leading companies devoted to you and the Mac OS platform.

We have the most innovative and knowledgeable industry experts leading our world-renowned conference programs and activities. Learn great things from the best!

Pro Conference: for programmers, power users, administrators, integrators and other Mac OS masters!

Users Conference: for educators, designers, musicians, "switchers" and new users!

Power Tools Conferences: in-depth training on iLife projects, Filemaker, home recording studios and other popular topics!

MacLabs: hands-on workshops on DVD Studio Pro, Acrobat/PDF, color management and other key topics!

Get Connected: Geeks & Gadgets demonstrations, MacBrainiac Challenge, Birds-of-a-Feather meetings and much more!

Discover powerful technology, make connections, and see for yourself why Macworld Conference & Expo® is the #1 event for the Mac community.

I went from mechanicals to a mouse; but, the Mac is more than a computer. I still have the 20th Anniversary Edition at home. It's like art to me.

Alyssa D'Arienzo Toro
Creative Director/Partner, Connelly Partners, Boston, MA

Register online in April using Priority Code: DØ2Ø1

IDG WORLD EXPO

Flagship Sponsors:

Macworld Macworld.com MacCentral

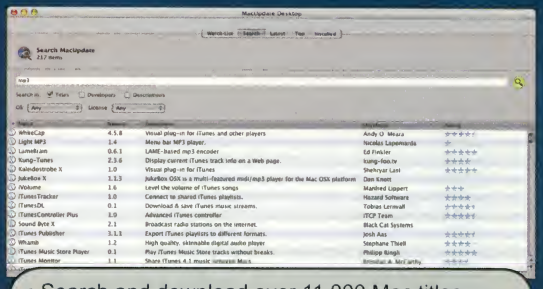
MacUpdate Desktop

Keep your Macintosh software updated

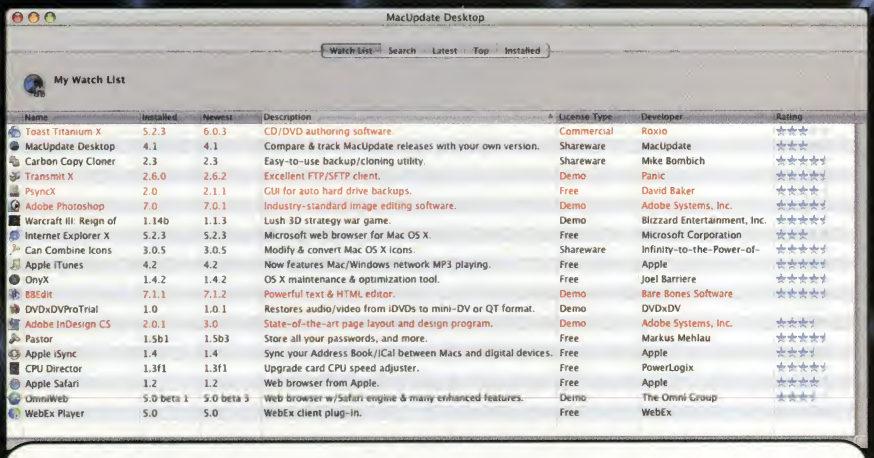
Highlights and downloads software updates with a click. Over 11,000 Macintosh 3rd party applications monitored.

MacUpdate Desktop makes it really easy to keep all of your Macintosh software up-to-date at the latest version. It tracks over 11,000 Apple and 3rd party applications, 7-days a week, making it easy to keep all of your applications as problem free as possible.

It also allows you to view and sort all of the latest new Macintosh software releases, search and download over 11,000 titles from MacUpdate, view the most popular downloads of the week, and learn whether the general Macintosh community thinks that the applications that you use are of high quality (represented by user rating reviews).



- Search and download over 11,000 Mac titles.
- User review star ratings show the best apps.
- View new releases without your browser.



Name	Installed	Newest	Description	License Type	Developer	Rating
Toast Titanium X	5.2.3	6.0.3	CD/DVD authoring software.	Commercial	Roxio	
MacUpdate Desktop	4.1	4.1	Compare & track MacUpdate releases with your own version.	Shareware	MacUpdate	
Carbon Copy Cloner	2.3	2.3	Easy-to-use backup/cloning utility.	Shareware	Mike Bombich	
Transmit X	2.6.0	2.6.2	Excellent FTP/SFTP client.	Demo	Panic	
PsyncX	2.0	2.1.1	GUI for auto hard drive backups.	Free	David Baker	
Adobe Photoshop	7.0	7.0.1	Industry-standard image editing software.	Demo	Adobe Systems, Inc.	
Warcraft III: Reign of	1.14b	1.1.3	Lush 3D strategy war game.	Demo	Blizzard Entertainment, Inc.	
Internet Explorer X	5.2.3	5.2.3	Microsoft web browser for Mac OS X.	Free	Microsoft Corporation	
Can Combine Icons	3.0.5	3.0.5	Modify & convert Mac OS X icons.	Shareware	Infinity-to-the-Power-of-	
Apple iTunes	4.2	4.2	Now features Mac/Windows network MP3 playing.	Free	Apple	
OnyX	1.4.2	1.4.2	OS X maintenance & optimization tool.	Free	Joel Barriere	
BBEdit	7.1.1	7.1.2	Powerful text & HTML editor.	Demo	Bare Bones Software	
DVDxDVProTrial	1.0	1.0.1	Restores audio/video from iDVDs to mini-DV or QT format.	Demo	DVDxDV	
Adobe InDesign CS	2.0.1	3.0	State-of-the-art page layout and design program.	Demo	Adobe Systems, Inc.	
Pastor	1.5b1	1.5b3	Store all your passwords, and more.	Free	Markus Mehlau	
Apple iSync	1.4	1.4	Sync your Address Book/iCal between Macs and digital devices.	Free	Apple	
CPU Director	1.3f1	1.3f1	Upgrade card CPU speed adjuster.	Free	PowerLogix	
Apple Safari	1.2	1.2	Web browser from Apple.	Free	Apple	
OmniWeb	5.0 beta 1	5.0 beta 3	Web browser w/Safari engine & many enhanced features.	Demo	The Omni Group	
WebEx Player	5.0	5.0	WebEx client plug-in.	Free	WebEx	

Your custom build watch list highlights outdated applications in RED. Double-click them to download the latest version from MacUpdate.

MacUpdate Membership Features

Online Membership & Desktop application in one

- **Custom application watch list**
  MacUpdate Desktop application itself
- **Custom web-based watch list**
  Add any listing on MacUpdate to a web-based list for monitoring
- **Email update notifications**
  Receive an email whenever an application or keyword is updated
- **Keyword Watch Lists**
  Recieve an email whenever current or new releases are posted matching your keyword. This is perfect for monitoring related software titles or future releases.
- **Download History**
  View your past downloads and their versions from MacUpdate.
- **Turn off all web page advertisements**
  Dramatically increase the speed of www.macupdate.com load times and search results.
- **Custom layouts**
  Customize the site layout with information that you want displayed

go to: www.macupdate.com/mud

Join the family...become a MacUpdate Member.

you

you

(even Santa is a member)

www.macupdate.com

Reviews

The straight scoop on all the latest graphics gear

84 CGM DVE Complete
Venturesome Final Cut Pro users will appreciate this fully customizable FCP filter set that includes filters and transitions for every taste.—Richard Harrington

85 Macromedia Director MX 2004
A host of new features plus enhanced integration with other MX 2004 products confirm that Director is still the king of the jungle.—Merrily Miller and David Rosenblatt

86 FootTrack
Geared toward advanced amateurs or film students, this video archiving application features easy import, compression, searching, and labeling at a reasonable price.—Daniel East

86 PowerMate
Looking for a better way to fly through routine scroll tasks, scrubs, keystrokes, and shortcuts? The PowerMate scroll wheel may be the answer.—Daniel East

87 iPIX Interactive Studio
This simple yet sophisticated software for creating full 360° panoramas offers new plug-in architecture and is now available through single- or multi-user annual licenses.—Jim Patterson

87 Piranesi
Paint accurately in 3D space, add textures and effects, or even turn your illustration into a line drawing with this specialized 3D painting tool.—Nathan Segal

88 Anark Studio 2.5
What do you get when you combine an interactive authoring program with a 3D animation package and a motion graphics application? Anark Studio 2.5.—Merrily Miller and David Rosenblatt

88 Redefine Style Sheet 2
The latest upgrade to Xpedient's QuarkXPress style sheet utility proves to be an indispensable tool for those who work extensively with styles.—David Creamer

90 EazyDraw
Disguised as a simple drawing application, EazyDraw also allows you to create mechanical drawings, flow charts, mathematical equation curves, and more.—David Creamer

90 SilverFast DCPro
Ideal for experienced digital photographers, this versatile digital camera software offers high-end file management as well as essential image correction tools.—Jim Patterson

HOW WE RATE 'EM

●●●●●	Outstanding
●●●●○	Better than average
●●●○○	Not bad
●●○○○	Don't bother
💣	A bomb

Note: Product prices are as of press date. Please check manufacturer's website for current pricing.

CGM DVE Complete

Final Cut Pro filter set for the adventurous

PRICE	$329
FROM	Eiperle CGM TV
PHONE	
WEB	www.cgm-online.com
MAC OS	9 and X

"It's the greater control that sets this collection apart."

Oftentimes while editing video, you'll encounter a section of your show where a transition is needed. Early in my career, a wise boss taught me that if you can't solve it, dissolve it. While that advice holds true, your clients may prefer something more elaborate.

One of Final Cut Pro's best features is its ability to accept After Effects plug-ins. While many work, they usually don't render as fast or translate fully into this new host. However, Final Cut Pro does have its own native plug-in format called FX Script. The benefit of using FX Builder and FX Script is that the filters function natively, which means full support for YUV rendering, dual processors, and RT Extreme.

So if the FX Script is so good, why aren't more people using it? Here are some possible reasons:

1. It only works in Final Cut Pro.
2. The authoring application, FX Builder, is tough for a beginner to use.
3. It's new, so why rewrite an existing plug-in if it works?

But a few companies have chosen to develop using FX Script, and that's great if you edit using Final Cut Pro or Express. One of the earliest FX Script pacesetters was Klaus Eiperle, whose company, CGM TV, produces film and video throughout Europe. The key perk here is that Klaus works in the field and has created solutions to meet his clients' needs, which makes his plug-ins truly useful.

CGM TV offers three different plug-in packages and a cost-saving bundle that pulls them all together called *CGM DVE Complete*. This is a versatile package that includes 133 filters and transitions. Is every one a perfect masterpiece? No; nor can they be, as different people like different sorts of effects.

For example, I can't stand page peels, but CGM's is far better than Final Cut Pro's, as it offers many more customizable options. Transition effects that stand out, though, are the Dissolve category, which offers flexible film style dissolves, and an incredible Softwipe transition that's three times better than the one built-in to FCP.

It's the greater control that sets this collection apart. The addition of an Ease In/Out checkbox adds a better velocity curve to effects (especially lengthier transitions). You'll also find a lot of wells for dropping in your own texture maps, patterns, and backgrounds. These effects are flexible, and that's their greatest value as you can customize them and create your own look and feel for your program.

CGM Complete also comes with a great variety of filters and generators. I particularly like some of the image-enhancement filters such as Silk (for simulating a filtered lens) and Sunshine (which allows for adding light into a scene). Trouble-solving filters like Channel Switcher are nice when building mattes from footage and the Reverse Field command can help fix a graphic file that's been rendered with the wrong field order.

What's bad? Well, some tools, such as morphs and masks, get *really* tiresome when you have to click for each point with a targeting crosshair. While it's great to see something more than an 8-point mask in Final Cut Pro, it's an annoyance not to be able to use the Pen tool and interactive Bézier curves. This, however, isn't the fault of CGM, but rather a limitation of the FX Script that they're trying to work around. What I'm getting at here is that many compositing techniques are a lot easier to accomplish in a compositing application such as After Effects or Combustion. But CGM has tried to significantly address some of FCP's greatest weaknesses and that's worth applauding. A few other filters, such as Handy Cam and Binoculars, are pretty kitschy, but maybe some of you have clients who need that "espionage" look (if so, check out the Letter Zoom transition and filter for the Alias type effect).

At $329, this package is a bargain. You won't use every effect (and if you try to in one show, the style police will come and confiscate your computer), but there's such great variety in this package that I can highly recommend it. It's flexible and deep—two qualities that help adventurous users take their shows to the next level.—**Richard Harrington**

MAC DESIGN VERDICT

HOT	Great variety and flexibility; customizable
NOT	Some compositing techniques don't work
RATING	●●●●◐

Macromedia Director MX 2004

Multimedia tool powerhouse

PRICE	$1,199 (upgrade $399)
FROM	Macromedia, Inc.
PHONE	800-470-7211
WEB	www.macromedia.com
MAC OS	X

"You'd have to search a lot of jungles to find any other authoring program that has as many features as Macromedia Director."

Macromedia Director is the King Kong of interactive multimedia authoring programs! It's grown over the years to include video; 3D; its own object-oriented language called Lingo; external plug-ins called Xtras with almost unlimited control of the multimedia world; Shockwave and multi-player server software for playback on the Internet; and vector graphics via Flash or internally through its own drawing program. You'd have to search a lot of jungles to find any other authoring program that has as many features as Macromedia Director.

Sometimes the big ape is active and growing and sometimes he sleeps while his competitors sneak up on him. With *Director MX 2004*, we find out that Kong is alive and well.

Director uses the metaphor of the theater in its design and it works well for this program. The working screen is the "Stage," the media is stored as "Cast Members," and the authoring is controlled by the "Score." It also includes a "Property Inspector."

Each cast can hold up to 32,000 items (audio, video, text, graphics, etc.) and you can have a number of different casts available for each program. The Score can hold up to 149 channels. Each channel can now be named, which greatly enhances efficiencies with project organization.

New features in MX 2004

Macromedia has added many new features to Director MX 2004. Here's a brief look at just a few of them:

- *Full-screen DVD*—A great feature is that MX 2004 now displays and controls full-screen DVD. Finally, full-screen video and the added capabilities of Director can create the most powerful multimedia presentations available. Director also supports video from QuickTime, Windows Media, and Real Video, as well as Flash.
- *DVD Event Manager*—The DVD Event Manager is used to trigger events, such as changing screens and Cast Members or loading webpages during DVD playback. The DVD Event Manager eliminates the need for the majority of DVD-related scripting and helps authors create faster DVD-related projects.
- *Naming sprites and channels*—Authors can now assign custom names to sprites and channels of the score and can modify and move sprites without changing their Lingo code. This change results in a major reduction in scripting and editing time.
- *Cross platform from one version*—Authors will no longer need to buy a second Director program just to make their programs cross platform. Director MX 2004 creates projectors for Macintosh OS X and Classic OS 9 as well as Windows EXE files from either Macintosh or Windows versions of the program.

Integration with other MX 2004 products

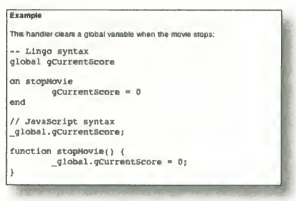
Just like other software developers, Macromedia is always striving to make their applications work together better.

- *Flash 7*—Authors can add and control Macromedia Flash 7 content while inside Director. Once you modify the Flash file, it's saved in Flash and reimported into Director.

  The new program helps reduce coding yet adds sophisticated interactivity. By using pre-built Macromedia Flash components such as calendars within Director projects, development time decreases.
- *Fireworks*—Just like Flash, the tight integration between Fireworks MX 2004 and Director offers a faster way to create and modify Fireworks files from within Director.

Other considerations

JavaScript has been added to the system, so you can use either Lingo or JavaScript or both within the same program. The addition of JavaScript might make some Web developers look at Director again.



```
Example
This handler clears a global variable when the movie stops:

-- Lingo syntax
global gCurrentScore

on stopMovie
        gCurrentScore = 0
end

// JavaScript syntax
_global.gCurrentScore;

function stopMovie() {
        _global.gCurrentScore = 0;
}
```

As usual, Macromedia's Lingo training is weak and you really need to buy another manual that provides accurate and understandable examples of Lingo and JavaScript.

Back to our jungle metaphor, King Kong is beating his chest again!—**Merrily Miller and David Rosenblatt**

MAC DESIGN VERDICT

HOT	Full-screen video and cross-platform projectors
NOT	Worst registration process ever (draconian)
RATING	●●●●◐

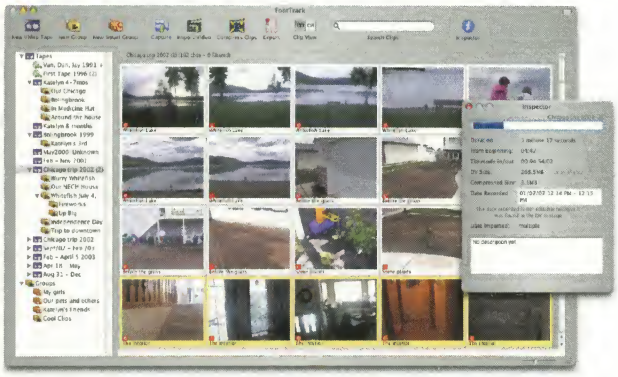
FootTrack

Video cataloging app not quite aimed at the average consumer

PRICE	$39.95
FROM	T-Squared Software
PHONE	
WEB	www.foottrack.com
MAC OS	X

If you find yourself with gigabytes of video to track, access, and store, FootTrack offers easy import, compression, searching, and labeling at a very modest price.

FootTrack is a useful tool for archiving and accessing a library of video footage; however, I found it to be an extra step that involved even more steps than I cared for. Its main window looks something like a standard Finder window. You can select your groupings, import/export, and take your footage from your source just like most video apps. Searching clips is simple and based on the user's key words, but the compression function is the strength of this product—however, that may not be enough.



I'd like a sidebar option for the Inspector and smaller, clearer icons (not larger, as desktop space is precious). It goes back to form vs. function, but I found FootTrack to be a bit lackluster. If you're not a video professional, you may find this extra step useless. For the professional, CatDV Pro X (and its optional server) is really the way to go, although priced at nearly $300 (www.squarebox.co.uk).

FootTrack requires Mac OS X 10.2 or 10.3 and 5 MB of free disk space plus 180 MB per compressed 60-minute tape.

For the advanced amateur and/or film student, FootTrack may be just the organizational tool you need for hours of video sorting and archiving.—**Daniel M. East**

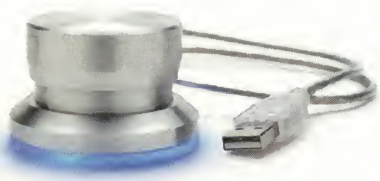
MAC DESIGN VERDICT

HOT	Nice organization tool with compression
NOT	Not quite pro; just beyond consumer
RATING	●●◐○○

PowerMate

USB scroll wheel increases productivity

PRICE	$45
FROM	Griffin Technology
PHONE	615-399-7000
WEB	www.griffintechnology.com
MAC OS	9 and X



The *PowerMate* is not a peripheral that you might imagine needing...until you have one. Silly things like muting your volume when the phone rings or scrolling up and down your buddy list in iChat are done with ease, but it hardly stops there.

A silver (or black) beacon that can be programmed to pulse in blue, placid rhythm upon your desktop (or portable) adds luster to the function. It's a solid, good-looking piece that will no doubt raise some questions from your friends, family, and co-workers. More than a conversation piece, the PowerMate adds a control panel to the System Preferences, allowing the user to configure the left, right, and click settings to operate nearly any keystroke function. The settings can be application-specific, as well as global.

When used in creative applications such as GoLive and Photoshop, the PowerMate can be configured to do almost anything. I found it most useful for lasso selections or repeating filters, as well as undoing and redoing shortcuts. In iLife apps, it's great to scrub along images, audio, and video with ease and accuracy. In fact, any keyboard shortcut can be used.

This product is solid and has a very fluid feel to it. My one issue with the PowerMate is its size. It's well designed and easy to use but not quite as compact as I'd like for traveling. It might be nice to have a "PowerMate Mini" as an option.

As usual, Griffin has come up with a way to do everyday things more effectively and with style. The PowerMate looks right at home with nearly any Mac and works with ease. If you find yourself looking for a better way to fly through routine scroll tasks, scrubs, keystrokes, and shortcuts, the PowerMate is the knob for any job.—**Daniel M. East**

MAC DESIGN VERDICT

HOT	Great looking, great functioning, great feel
NOT	Too large for some portables
RATING	●●●●◐

iPix Interactive Studio

Comprehensive software for creating full 360° panoramas

PRICE	$899 (single-user annual license)
FROM	iPIX InfoMedia Group
PHONE	865-482-3000
WEB	www.ipix.com
MAC OS	X

iPIX was originally designed for real-estate photographers shooting homes for website display. Just by moving the cursor, a viewer can spin the room to see it from any angle. Now, iPIX has introduced its *Interactive Studio* software. In addition, iPIX sells a variety of camera kits for making 360° VR images. The mainstay of iPIX's camera systems is the Nikon FC-E9 180° fisheye adapter for assorted Nikon, Canon, Olympus, and Sony digital cameras. The lens attaches to a rotating tripod mount to allow precise imaging of two 180° scenes. iPIX also sells a 185° fisheye lens for the Nikon D-series cameras.

The iPIX Interactive Studio software is simple yet sophisticated. Opening the first of two 180° image files with the software set to Fisheye automatically opens its matching image. The Auto Stitch function takes about 4 minutes to seamlessly stitch the two images into an interior visual sphere. The finished VR image can be saved in the native iPIX format as part of the starter license. iPIX Viewer software can be downloaded for navigating and viewing the 3D VR image.

New plug-in architecture permits downloading of optional plug-ins without reinstalling the software. The Edit Pack has plug-ins for contrast/brightness, levels, hue/saturation, and sharpen/blur. In addition, limited toolboxes, with a paintbrush, eyedropper, rubber stamp, and mover tools, are reminiscent of Photoshop.

iPix Interactive Studio is available for single-user, multi-user enterprise, or photographer network licenses. The entry-level Essentials Pack includes the Interactive Studio software plus the iPIX format. The one-year iPIX license provides unlimited processing and distribution of images. Previously, users had to apply for a license on a $99-per-image basis.

Downloading images to other formats—including QuickTime movies—is available with the optional Format Pack plug-ins. The premier package, the Enhancer Pack, includes the Essentials, Edit, and Format Packs.**—Jim Patterson**

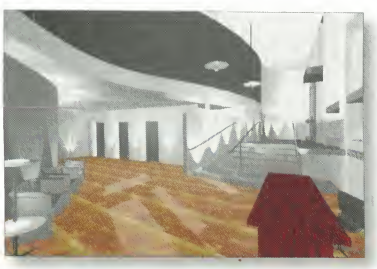
MAC DESIGN VERDICT

HOT	Seamless 360° panorama imaging
NOT	Pricey if you don't need many 360° VR images
RATING	●●●●○

Piranesi

Innovative, complex 3D painting tool

PRICE	$750
FROM	Informatix Software International
PHONE	
WEB	www.informatix.co.uk
MAC OS	X



Piranesi is what I'd call a hybrid application, one that spans the gap between other programs such as LightWave, AutoCad, and Photoshop. Essentially, Piranesi converts 3D models into its proprietary format (EPix) and allows you to add textures, effects, people, water, etc.

First, you need to use a 3D program to model the scene. It's best to render the model as a flat-shaded image. From there, you need to save the file as an EPix file. If you can't save files in that format, you can use the Vedute application (included with Piranesi) to convert the file. You can download the plug-ins for your 3D application at Piranesi's website.

Piranesi stores depth and material information in each pixel, which lets you paint accurately in 3D space. For example, you can use locks to determine what plane of the scene you want to paint so that only that plane is painted. You still have to be careful so as not to cover other objects with paint, but it reduces the margin for error considerably. Once you have the base image, you can add textures and effects. You can even add objects such as lamps or people, and they'll all possess the proper shadow orientation to match the other elements in your scene.

There's a lot more to Piranesi than just these effects. You can turn your illustration into a line drawing, introduce a watercolor effect, and much more. I recommend that you visit their downloads page and watch the video presentation.

One bug I encountered was that when I clicked on the Styles window when nothing was in it, the computer went into thinking mode; I had to force-quit and re-launch the program.

If you're looking for an alternative to creating artistic scenes from your 3D files, Piranesi is definitely a program to consider.**—Nathan Segal**

MAC DESIGN VERDICT

HOT	Innovative program, but a challenge to use
NOT	No export support for all programs (e.g., Maya)
RATING	●●●◐○

Anark Studio 2.5

Feature-rich multimedia authoring software

PRICE	$995 (upgrade $149)
FROM	Anark Corporation
PHONE	303-545-2592
WEB	www.anark.com
MAC OS	X

Anark Studio 2.5 is a professional interactive authoring program. It integrates audio, video, and 2D and 3D graphics into a rich environment that you can output to a standalone projector, CD-ROM, intranets, the Web, and broadcast-quality video. The program features drag-and-drop architecture with extensive use of behaviors, eliminating the need to learn a scripting language.The first time you open Anark Studio, an Assistant palette appears. This palette includes great lesson files in HTML, as well as in-depth tutorial files with step-by-step lessons that contain the necessary source materials to build a finished program.

Once a program has been built, it can be exported to video on Windows or Mac platforms. A new wizard-style interface makes exporting a presentation to video simple, and a QuickTime video export feature allows easy video delivery and integration with popular Macintosh video editing software such as iMovie and Final Cut Pro. Anark Player now also renders Anark media files in OpenGL, Microsoft DirectX, or Windows software, so you can get 3D results using any current Macintosh or Windows computer.

New behaviors include Collider, Fly, Walk, and more for improved authoring. Plus, PNG and JPEG images within an Anark program can now be updated from the Internet. Plug-ins for Maya, Discreet 3ds max, LightWave 3D, Photoshop, Deep Exploration, and Cinema 4D have been added, updated, or enhanced. You can also import various sound, streaming music, and video formats.

JavaScript scripting language can be used to customize existing behaviors or create new ones. It can adjust behavior properties with standard sliders and combo boxes without having to create a custom script.

Anark Studio 2.5 has made great strides in positioning itself as an up-and-coming contender in the world of multimedia authoring. **—Merrily Miller and David Rosenblatt**

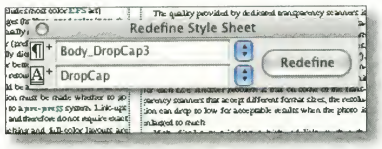
MAC DESIGN VERDICT

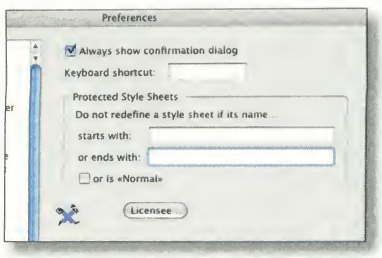
HOT	Great integration of 2D and 3D
NOT	
RATING	●●●●●

Redefine Style Sheet 2.0

Timesaving style sheet XTension

PRICE	$49
FROM	Xpedient Corporation
PHONE	781-647-1050
WEB	www.xpedient.com
MAC OS	9 and X





Redefine Style Sheet 2.0 only adds a couple of features to QuarkXPress (4, 5, or 6), but it's almost indispensable when working extensively with styles. Redefine Style Sheet lets you make changes visually with the Character and Format dialogs using the Apply button and then update the original paragraph style or character style sheet automatically. Granted, this function can be done through the Style Sheet dialog, but not with visual feedback; if you do the formatting using the Character and Format dialogs, you must remember all of the changes and apply them again to the style so the style will update properly.

The other features available are defining a new style from the changed text formats, applying a style to text, and renaming a style. These features are more conveniences than unique benefits; however, Redefine Style Sheet also allows you to use a user-defined prefix or suffix to identify which styles can't be updated using the Redefine Style Sheet palette.

A major problem arises if you want to update or redefine a style that has others based on it: The based-on styles don't update. This is a serious issue that's being addressed in the next update, which according to Xpedient, is due in a month or two. If you use based-on styles extensively, I'd wait for the upgrade before purchasing this XTension. Once this problem is fixed, the Redefine Style Sheet XTension will be indispensable.

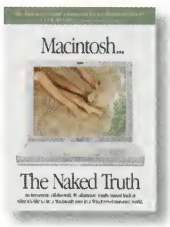
One could argue that the redefine style capability should be built into QuarkXPress or that the Style Sheet dialog should have a preview option, so you shouldn't need to purchase an XTension. While this is true, don't blame an independent XTension developer for filling the gap.**—David Creamer**

MAC DESIGN VERDICT

HOT	Easy to use
NOT	Based-on styles don't update
RATING	●●●●○

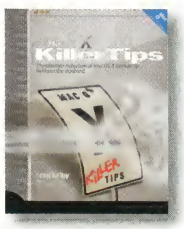
Welcome to the Mac Design Bookstore!

Twelve awesome books that are a must-have in your design arsenal, from Scott Kelby, Editor-in-chief of *Mac Design Magazine* and *Photoshop User*.



Macintosh... The Naked Truth
By Scott Kelby
Scott Kelby takes to task everyone from Microsoft to CompUSA, the PC-biased media, to smug, humorless PC users, and even Apple, with a look at its amazing brilliance and blunders.
~~$19.99~~ our price **$17.99**

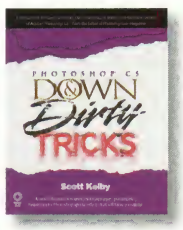
Mac OS X Conversion Kit
Panther Edition
By Scott Kelby
Get up and running on Mac OS X today! Left page shows how a task is done in Mac OS 8/9 and the right page shows exactly how it's done in Mac OS X.
~~$29.99~~ our price **$26.99**



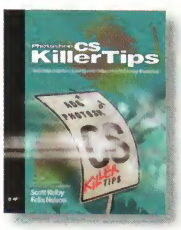
Mac OS X Panther Killer Tips
By Scott Kelby
It's packed with cool inside secrets, slick workarounds, undocumented shortcuts, and sneaky little tricks that will make you faster, better and have more fun using Mac OS X (Panther).
~~$29.99~~ our price **$26.99**

iTunes for Windows Book
By Scott Kelby and Kleber Stephenson
Start ripping, mixing, burning and jamming today. You'll get what you need to unlock the power of Apple's digital jukebox, music store, iPod™, and other cool things.
~~$19.99~~ our price **$18.99**

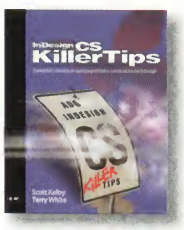
Photoshop CS Book for Digital Photographers
By Scott Kelby
Save yourself time. Apply the same step-by-step techniques used by today's cutting-edge digital photographers and retouchers. It's so easy once you know the secrets.
~~$39.99~~ our price **$35.99**



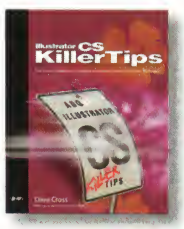
Photoshop CS Down & Dirty Tricks
By Scott Kelby
Jam-packed with an amazing new collection of tricks on how to create some of the exact same special effects you see everyday on TV, in magazines, at the movies and on the Web.
~~$39.99~~ our price **$35.99**



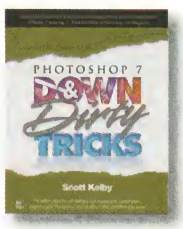
Photoshop CS Killer Tips
By Scott Kelby and Felix Nelson
Filled with hidden productivity tips, inside shortcuts and little-known tricks the pros use every day to get twice the work done in half the time. Learn how to "smoke the competition."
~~$29.99~~ our price **$26.99**



Adobe InDesign CS Killer Tips
By Scott Kelby and Terry White
Crammed cover-to-cover with nothing but those cool little inside tips that make you faster, better, and have more fun using Adobe InDesign CS. It's sure to give you an edge.
~~$29.99~~ our price **$28.99**



Illustrator CS Killer Tips
By Dave Cross
Get right to the point with killer tips that help turn your creative inspirations into artwork. Using shortcuts and hidden tricks, learn how to create quicker and more accurately than ever before.
~~$29.99~~ our price **$28.99**



Photoshop 7 Down & Dirty Tricks
By Scott Kelby
There's a tip on every page along with the coolest step-by-step tutorials on Photoshop 7.0 special effects. These techniques will save you time, money and most of all, make you more efficient.
~~$39.99~~ our price **$35.99**

Photoshop 7 Book for Digital Photographers
By Scott Kelby
Learn the tricks of the trade the pros use to color correct, edit, sharpen, retouch, and present their photos to some of the most demanding clients on the planet. It's easier than you think.
~~$39.99~~ our price **$35.99**

Photoshop Elements Book for Digital Photographers
By Scott Kelby
This book gives you no-nonsense, how-to tips and tricks of the trade for correcting, editing, sharpening, retouching and presenting photos to clients like a pro.
~~$29.99~~ our price **$26.99**

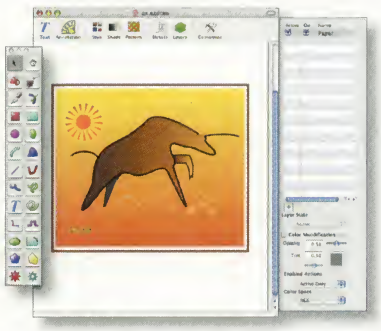
order today at
www.scottkelbybooks.com or call 877-622-8632

Order 2 or more books by August 15, 2004 and get 10% off your purchase.

EazyDraw 1.6

Powerful drawing application

PRICE	$95 (trial license $20)
FROM	Dekorra Optics, LLC
PHONE	608-444-5245
WEB	www.eazydraw.com
MAC OS	X



At first glance, *EazyDraw* appears to be a simple drawing program on the level of early MacDraw, partially because of its cartoon-like tool icons. Looks can be deceiving, however: EazyDraw is a powerful program. Think MacDraw/ClarisDraw with a little MacDraft and Adobe Illustrator thrown in.

EazyDraw is very OS X in its appearance—it even uses the OS X font manager to spec type. Getting used to how EazyDraw looks and how its palettes work is the first hurdle—palettes slide out from the sides of the drawing, so you can't always expand the drawing to full size. The program could also offer more keyboard commands and Control-click options. Once you get used to the way the program works, it's a matter of learning the extent of its capabilities.

The application has the standard drawing tools that you'd expect from a "draw" program, including layers and Bézier drawing tools. In addition, it can create mechanical drawings with dimensioning, flow charts, and mathematical equation curves. EazyDraw also has some useful typesetting features, including soft shadows. The PDF export doesn't have any control over the settings, such as font embedding and compression. Other export options are EPS, TIFF, PNG, JPEG, and GIF.

Onscreen help is available only through the OS X Help Viewer, which I find too slow. In addition, there's no printed manual or even a printable PDF manual.

EazyDraw offers some unique licensing options: $20 for a nine-month trial, or $95 for the full download version. For heavy-duty graphic design, I'd stick with one of the mainstays, such as Adobe Illustrator; however, if you need a drawing program, need to open old MacDraw files, or need one of the special mechanical, charting, or math features, this application is a good bargain.—**David Creamer**

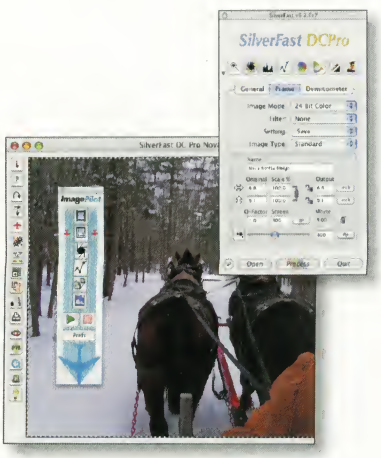
MAC DESIGN VERDICT

HOT	Deceptively powerful
NOT	No PDF or printed manual
RATING	●●●●○

SilverFast DCPro

Capable digital camera app takes time to master

PRICE	$299
FROM	LaserSoft Imaging, Incorporated
PHONE	941-383-7496
WEB	www.silverfast.com
MAC OS	X



SilverFast DCPro is a data reader specifically configured to read formats from digital cameras and then process those images into the excellent SilverFast color-correction system. SilverFast DCPro is primarily used with RAW images, although it can read other formats as well.

The software opens with a VLT, or virtual light table, which is similar to Photoshop's File Browser or other similar selection windows in proprietary camera software. From the VLT, the user can view, sort, and print contact sheets. In addition, selected images can be converted by dragging them into an album; the background conversion process starts immediately. Images saved in albums are sorted by drag-and-drop or menu selection. An image from the overview window can be dragged to an album by using its hide/show button even if the album isn't in view. Images may be marked for processing or deletion. In addition, you can perform sophisticated searches of albums and directories.

Double-clicking on an image in an album or the VLT will automatically transfer it to the SilverFast pre-scan window. Selecting a RAW image in this manner automatically begins its conversion.

SilverFast software is so versatile and extensive that considerable experience is required to feel comfortable with it; however, users familiar with SilverFast's scanning software will be at home with the window that next appears. A new feature is the auto pilot, which guides the user through an image workflow. By clicking on the Process button, all color correction and changes to the image are made and the image is sent back to its album and marked with a green dot.

Even with a 1-GB computer, I found the steps in DCPro and SilverFast prescan relatively slow. This is a very capable but deep application that requires learning and experience.—**Jim Patterson**

MAC DESIGN VERDICT

HOT	Background conversion of RAW images
NOT	Complex interface for new users
RATING	●●●●○

$32 < 1 Year

2 Years > $64

Interviews

Tapping into the world of celebrities and their Macs, only MacDirectory offers exclusive interviews. Get a close and personal view from Sarah Jessica Parker, Steve Jobs, Madonna, Harry Connick Jr., George Lucas, Jennifer Jason Leigh, Steve Woz and other leaders in the Mac community.

Features

Designers, writers, musicians, business leaders & our technical expert team offer their own personal interpretation of things that only the Mac system can deliver. With more than 200 pages of news, insights, trends and the largest Macintosh buyer's guide including over 5,000 Mac products and services.

MacDirectory

BEYOND ANY MACINTOSH MAGAZINE.

Culture

MacDirectory takes you to the wildest corners of the world and uncovers how Macintosh computers are being used by other cultures. Travel to Japan, Australia, Germany, Brazil & Russia and learn more about Apple's cultural impact around the globe.

Reviews

Find out all you need to know about the latest Mac products including the hottest Mac OS software and hardware.

Subscribe >

macdirectory.com

Send check or money order to:
MacDirectory Subscription Dept.
326 A Street, 2C
Boston, MA 02210

Tips and Tricks

More hot tips for the coolest applications

Dreamweaver MX 2004

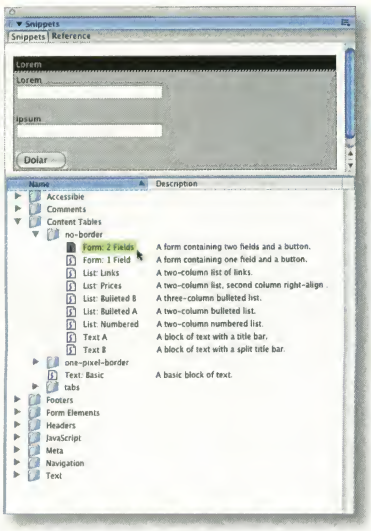
By Jackie Dove

CSS instead

CSS (cascading style sheets) is the preferred method for defining website typographic and structural elements. Dreamweaver MX 2004 makes it easy to use CSS by letting you make CSS the default rather than HTML. Select Dreamweaver>Preferences from the main menu and choose the General category. Then, check the box entitled Use CSS Instead of HTML Tags.

Snippets!

Code snippets, found in the Snippets panel, are small blocks of code that you can use in your designs. They range from JavaScript to accessible code. You can create and save your own code snippets, or use Dreamweaver 's built-in code.



GoLive CS

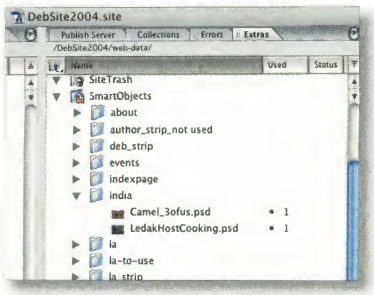
By Deborah Shadovitz

Smart organization for Smart Objects

As you use more and more Smart Objects (and you should!) your Smart Objects folder (in the Extras tab) becomes unruly. Instead of keeping images loose, you can create subfolders. Have a folder of Smart Objects already? As you reorganize, GoLive updates the links as always. Using Upload Modified Items, you may be asked to re-upload some items, though.

Keep count of Smart Object use

Wondering if you've used a Smart Object yet? If you make your Site window wide enough, you'll notice a Used column. To see it more readily, Option-drag the Used heading into place beside the Name column.



Widen the Used column and reveal the number of times it's been used. (Each Smart Object should be used only once. However, if used in a Component that in turn is used multiple times, you'll see higher numbers.)

Illustrator CS

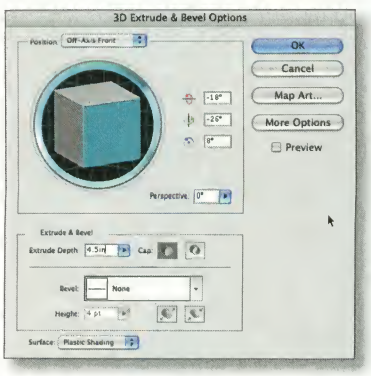
By David Creamer

Selection tool trouble?

If you can no longer resize or rotate objects with the Selection tool (the black arrow), you may need to turn on your bounding box option (View>Show Bounding Box). Keep in mind that this box will extend around all selected objects.

Extrude & Bevel options

When using the 3D Extrude & Bevel effect, you can enter in any measurement unit, including inches. However, you're still limited to the 2,000-point Extrude Depth (approximately 27.75").



InDesign CS

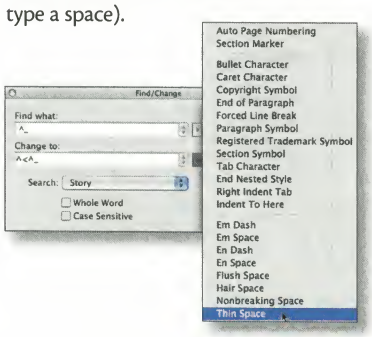
By David Creamer

Unlocking your guides

If you can't delete guides, there could be a couple of reasons. The most obvious one is that your guides are locked; however, guides are layer-based, so if the layer is locked, so are the guides on that layer.

Perfect em dashes

Some people want no spaces before or after em dashes, which can be too tight in some fonts—while others insist on spaces, which can be too loose, especially with justified text. An easy solution, after all of the editing is done, is to search (Command-F) for a "space–em dash–space" and replace it with a "thin space–em dash–space." InDesign makes this very easy for you—simply use the pop-down menus to the right of the Find and Change fields to insert the proper codes (there's no code for a standard space; you simply type a space).

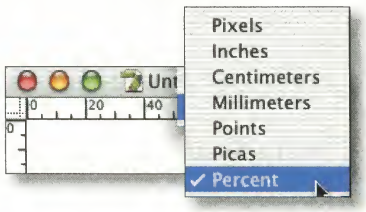


Photoshop CS

By Peter Bauer

Guides in action

You recorded an action that places guides in the center of the image, but when you play the action on images of different sizes, the guides appear in strange places. Before recording the action, switch the unit of measure to Percent and record the action using the View>New Guide command to place horizontal and vertical guides at the 50% mark. (You can change to Percent in Photoshop>Preferences>Units & Rulers or by Control-clicking on the visible rulers.) Afterward, you can restore your preferred unit of measure; the action will still use Percent when played back.



Panther pointer

When upgrading to Panther, the Archive and Restore feature can cause problems with Photoshop. It's okay to use Archive and Restore but afterward, save yourself some trouble by immediately deleting and reinstalling Photoshop. You'll also want to delete the Adobe Photoshop Settings folder from within your Preferences folder in your user Library folder.

QuarkXPress

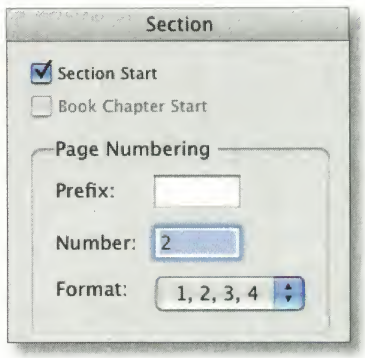
By Jay J. Nelson

Quickly resize strokes

You can widen or narrow a rule, or a selected object's stroke width, by pressing Shift-Option-Command-> or Option-Command-<, respectively. (Think of "greater than" and "less than.")

Eliminate blank first pages

To make a document begin with a two-page spread instead of a single page, first make sure that you checked Facing Pages in the New Document dialog when creating the document. Then, with at least three pages in the document, double-click the second page in the Page Layout or Document Layout palette. Choose Page>Section and in the dialog that appears, enable the Section Start checkbox and assign an even page number for the new first page. Click OK and then delete the first page.



Preview how colors will print

In QuarkXPress 6, you can see an onscreen simulation of how your colors will look when printed to different devices. Choose Preferences>Quark CMS and (at least temporarily) enable the Color Management Active checkbox. Choose your various profiles in the Monitor, Composite Output Device, and Separation (press) Output pop-up menus. Then, from the Display Simulation pop-up menu at the bottom of the dialog, you can choose Monitor Color Space, Composite Output Color Space, or Separation Output Color Space. When you close Preferences, your document will display its colors as they will look on the device you chose in the Display Simulation pop-up menu.

Want to learn even more?

Want more tips and tricks? Want more tutorials on all of your favorite graphics, Web, and video applications? Or how about forums where you can discuss ideas and challenges with other designers? Of course, you don't really need to answer any of these questions, because we already know, so that's why you'll find all this and more at our website, www.macdesignonline.com.

Graphics Q & A

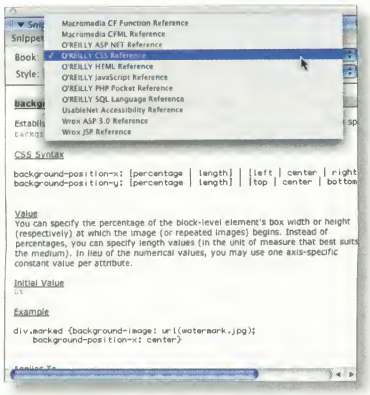
Somewhat plausible answers to some perplexing graphics questions

Dreamweaver MX 2004

By Jackie Dove

Q. *Where can I get more information on the myriad tags and scripts now available in Dreamweaver MX 2004? Is there a book I can buy?*

A. If you own Dreamweaver MX 2004, then you already own some books that can help you. Choose Window>Reference from the main menu and access the series of built-in O'Reilly reference books in digital format. These electronic documents, which are easy to access and search, contain the same information as the printed versions. Search context-sensitive pull-down menus for information on HTML, JavaScript, PHP, SQL, and more.



Q. *There are several Web professionals working on various parts of our company site. I'd like to have a uniform way of notifying our team of the project status. Is there a way to do this in Dreamweaver?*

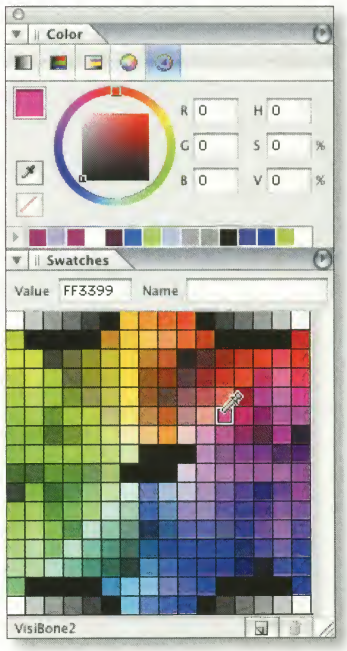
A. Dreamweaver's Design Notes are tailor-made for this sort of task, as they're associated with a document without being part of the document. You can access Design Notes from the File Management button on the Document tool bar (or choose File>Design Notes from the main menu). In the Design Notes dialog, you can add customized notations under the Basic Info or the All Info tabs. Date each notation and use the Status pop-up menu to keep your team informed.

GoLive CS

By Deborah Shadovitz

Q. *Previously we could pick a color off of our screen by clicking on the Web Color List and dragging its eyedropper. In GoLive CS, I see the eyedropper but I can't see the color. Is that gone?*

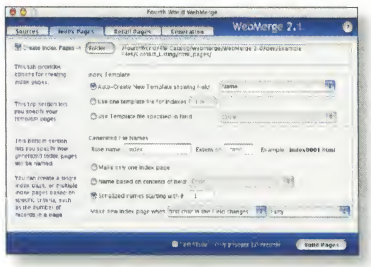
A. It's changed, not gone. The eyedropper is in all Swatches palettes now. The color's value appears there if Show Search Fields is selected in the flyout, but alas, the color isn't shown. To see the color, now look in the appropriate well of the Inspector or in the Color palette (you can dock the Swatches palette below the Color palette).



Q. *How can I publish database content on the Web without setting up a complicated database system?*

A. You can use Fourth World's WebMerge (www.fourthworld.com) to generate static webpages from exported content of any database or spreadsheet. You make

template pages in GoLive with placeholder tags where you want the data inserted. WebMerge then makes a copy of the template for each record, filling in the data as it goes. You can tell WebMerge to generate its pages into your GoLive site folder and use GoLive's Refresh View to update when it's done.



InDesign CS

By David Creamer

Q. *I want to use the Pathfinder palette to make boxes that are round-cornered at the top but square at the bottom, but I can't get it to work. How can I do this?*

A. You'd think it would be simple, wouldn't you? Unfortunately, InDesign doesn't treat objects with corner effects (Object>Corner Effects) as "normal" objects, as far as Pathfinder is concerned. The objects will convert to either a combined square- or round-cornered box, depending upon which object is stacked on top. The best solution is to create the shapes in Illustrator using its Pathfinder, then copy-and-paste the shapes into InDesign. If you're using the AICB with Preserve Paths on, you can edit and then save in InDesign after pasting.

Q. *How come I still get a font listed under the Find Font command in the Type menu after I convert the type to outlines?*

A. Depending on the tool you selected the type with, you'll get different results. With the Selection tool, the entire type box is converted and the font will no longer be listed under the Find Font command (unless the font is used somewhere else in the document). If you convert to outlines with the Type tool, your outlines are created as an in-line graphic box inside of the original text box. The text box is what's making the font show up as being used. If necessary, you can select the internal graphic box with the Selection tool and cut-and-paste it outside of the text box.

Photoshop CS

By Peter Bauer

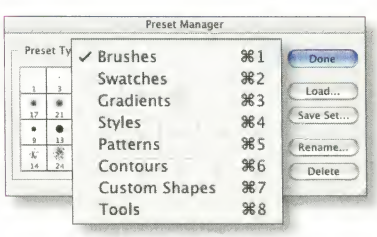
Q. *I just bought a new camera and I can't open RAW files from it. Even worse, when I try to open RAW files from my old camera, I no longer have all of the functionality of the Camera Raw plug-in!*

A. In order to support newer cameras, Adobe regularly releases updates to the Photoshop CS Camera Raw plug-in through this webpage: www.adobe.com/products/photoshop/cameraraw.html.

To regain the full functionality of Photoshop's Camera Raw plug-in, delete any camera-specific plug-in inside Photoshop's Plug-Ins folder. (When you installed the software for the new camera, it likely installed a plug-in that's overriding Camera Raw.)

Q. *How do I avoid losing all of my custom styles and brushes when I have to replace Photoshop's Preferences?*

A. Use Photoshop's Edit>Preset Manager to create and save sets of your custom tidbits. Use Save Actions in the Actions palette's flyout menu to save sets of your custom actions—and make sure to save everything outside the Photoshop folder, just in case you ever need to reinstall.



QuarkXPress

By Jay J. Nelson

Q. *When I replace a picture in a picture box, I have to reapply all of the previous scaling, offset, rotation, etc. Is there a way to avoid that extra work?*

A. Of course! Badia's Replace-InPlace, a free XTension for QuarkXPress 6, automatically retains previous attributes when replacing a picture in a picture box. Get it at www.badiasoftware.com. An equivalent XTension for QuarkXPress 4 and 5 called Pict Attributes XT is available at www.markzware.com.

Q. *When I print a document that contains placed EPS logos and images to my inkjet printer, they print jagged and pixelated. How can I fix that?*

A. In Mac OS X v10.3, you can open any PostScript or EPS file using Apple's Preview application, which converts it to PDF. You can then print it or save it as a PDF document. This means that you can export a document to PostScript or EPS format from any application (QuarkXPress 3, 4, or 5 in Classic, for example) and then open that PostScript or EPS file in Preview. You can then either save it as a press-ready PDF, or print it without jaggies to any printer in your studio. This works because Apple licensed Adobe's PostScript-to-PDF Normalizer (the core of Distiller) for use by Preview.

Ask your questions here

Do you have a question about your favorite graphics application? Send questions to: *questions@macdesignonline.com*, or you can drop us a line at our website at *www.macdesignonline.com*.

mac design
JULY/AUGUST MAGAZINE

INDEX OF ADVERTISERS

For advertising information, please contact **Kevin Agren,** Advertising Director, at **877-622-8632 ext.142.**
Email: kagren@macdesignonline.com Fax: 813-433-5013

48hourprint.com 113
www.48hourprint.com

Adobe Photoshop Seminar Tours 109
www.photoshopseminars.com

AMC Colorgrafix 106
www.amc-color.com

Auto FX Software 17
www.autofx.com

Avid Technology, Inc. 15
www.avid.com

BackJack 110
www.backjack.com

Booq 25
www.booqbags.com

CDW 9
www.cdw.com

Copy Craft Printers 107
www.copycraft.com

Creative Juices 108
www.bigposters.com

EazyDraw 66
www.eazydraw.com

Eiperle CGM tv 79
www.cgm-online.com

FontLab 13
www.fontlab.com

Global Print Runner, Inc. 104–105
www.globalprintrunner.com

Griffin Technology 11
www.griffintechnology.com

Intego 59
www.intego.com

iPIX ..... 79, BC
www.ipix.com

istockpro ..... IFC, 3
www.istockpro.com

I.T. Supplies 14
www.itsupplies.com

KW Computer Training 112
www.photoshopvideos.com

MacDirectory 91
www.macdirectory.com

MacMall 98–99
www.macmall.com

MacMice 111
www.macmice.com

Mac OS X Conversion Kit for Panther 21
www.scottkelbybooks.com

MacUpdate 82
www.macupdate.com

Macworld Conference & Expo 80–81
www.macworldexpo.com

Marathon Computer 79, 110
www.marathoncomputer.com

Micromat, Inc. ..... IBC
www.micromat.com

National Association of Photoshop Professionals 19
www.photoshopuser.com

Other World Computing 100–103
www.otherworldcomputing.com

Peachpit Publishing Group 51
www.peachpit.com

Photos.com 55
www.photos.com

PhotoshopWorld Conference & Expo 60–61
www.photoshopworld.com

ResQ Systems 111
www.macresq.com

Scott Kelby Books 89
www.scottkelbybooks.com

Softpress 67
www.softpress.com

Strata 4–5
www.strata.com

Trans Intl. 73, 108
www.transintl.com

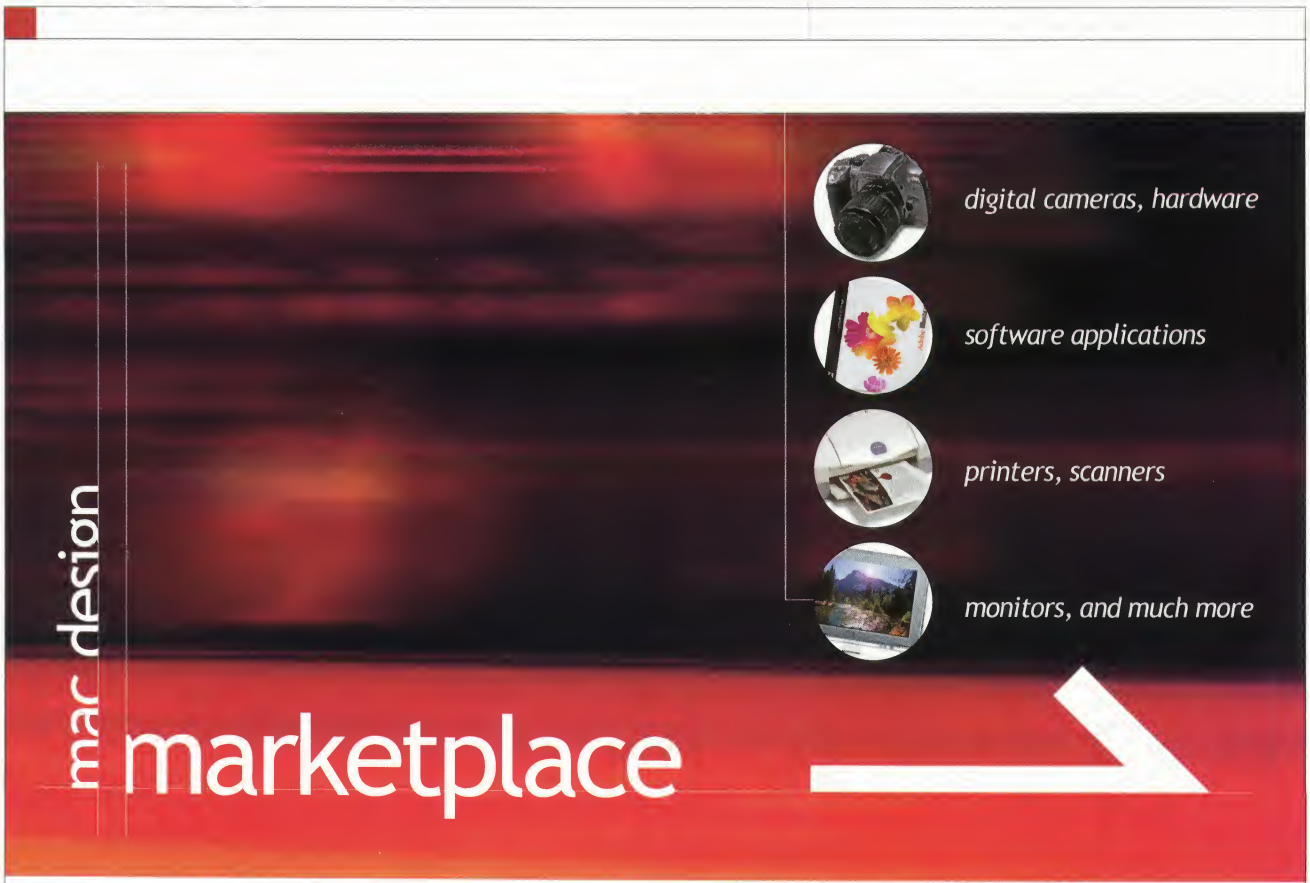
Wacom Technology Corporation 10, 27
www.wacom.com

Wetzel & Company 110
www.wetzelandcompany.com

You Software 23
www.yousoftware.com

Zoo Printing 108
www.zooprinting.com

Every attempt has been made to make this listing as complete as possible. However, its accuracy cannot be guaranteed.



a collection of products and services for macintosh designers

98 MacMall
100 Other World Computing
104 Global Print Runner
106 AMC Colorgrafix
107 CopyCraft Printers
108 Creative Juices
108 Zoo Printing
108 Trans Intl.
110 Marathon Computer
110 BackJack
110 Wetzel & Company
111 ResQ Systems
111 MacMice
113 48hourprint.com

The newest PowerBook family offers more.

More power. More speed. And more advanced capabilities. AirPort, iSight & speakers sold separately.

Five new PowerBook

Light enough to carry around all day, Apple® PowerBook® G4 models have been updated with faster graphics and wireless capabilities across the line. They are perfect for everything from simple number crunching to capturing and editing digital video while you are out on location!

Out-of-the-box wireless!
AirPort Extreme wireless networking now comes standard on all models so you can access thousands of wireless "hot spots" found in hotels, airports, coffee shops and bookstores around the globe!

as low as **$1,594!**

We'll beat any price or competitive promotion on any Apple Computer!

NEW!
PowerBook® G4
FREE 512MB RAM!*
FREE Carrying Case!†
FREE MYOB FirstEdge!***

- Up to 17" TFT display
- Up to 1.5GHz PowerPC G4
- 512K L2 cache
- Up to 512MB DDR333 SDRAM
- Up to 80GB Ultra ATA/100
- SuperDrive™ or Combo Drive
- Built-in AirPort® Extreme
- Built-in Bluetooth
- 56K V.92 modem

as low as
$1,594!
#285765
Save $400!
Save $400 on previous PowerBook models! Limited supplies. Call now!

Up to 2GHz!
Power Mac® G5
FREE 512MB RAM!*
PCI TV Tuner + PVR for $49!*†
FREE MYOB FirstEdge!***

- Up to Dual 2GHz Power PC G5
- 512K L2 cache per processor
- Up to 512MB DDR SDRAM
- Up to 160GB HD (7200RPM)
- SuperDrive (DVD-R/CD-RW)
- One FireWire 800 port
- Two FireWire 400 ports
- Three USB 2.0 ports
- Two USB 1.1 ports
- Built-in 10/100/1000 Base-T Ethernet
- AirPort Extreme ready

as low as
$1,794!
#283205

NEW!
iBook® G4
Up to 512MB RAM FREE!*
FREE Carrying Case!†
FREE MYOB FirstEdge!***

- Up to 1.2GHz PowerPC G4
- 256MB SDRAM; exp. to 640MB
- Up to 60GB Ultra ATA hard drive
- DVD/CD-RW Combo drive
- 12.1" or 14.1" TFT XGA display
- One FireWire 400 and two USB 2.0 ports
- 56K V.92 modem

as low as
$1,094!
#156611
Save $294!
Save on iBook G3 model! Now only $699! #155511
Price after $40 mail-in rebate.
Price before rebate is $739.
Offer valid while supplies last.

Up to 20" Display
iMac® G4
FREE 512MB RAM!*
FREE Floppy Drive!**
FREE MYOB FirstEdge!***

- Up to 20" (viewable) built-in LCD
- Up to 1.25GHz PowerPC G4
- 256MB DDR SDRAM; exp. to 1GB
- Up to 80GB HD (7200RPM)
- SuperDrive or Combo drive
- Two FireWire 400, three USB 2.0 and two USB 1.1 ports
- Apple Pro Speakers
- 56K V.92 modem
- AirPort Extreme ready

as low as
$999!
#286412
Price after $50 mail-in rebate.
Price before rebate is $1,049.
Offer valid while supplies last.

NEW!
eMac™ G4
256MB RAM FREE!*
FREE Floppy Drive!**
FREE MYOB FirstEdge!***

- Up to 1.25GHz PowerPC G4
- 256MB RAM; 2GB maximum
- Up to 80GB Ultra ATA/100 HD
- SuperDrive or Combo drive
- 17" (16" viewable) built-in CRT
- FireWire & USB connectivity
- Built-in 10/100BT Ethernet
- 56K V.92 modem
- AirPort Extreme ready

as low as
$794!
#401853
Save up to $195!
Save on previous Apple eMac G4 models! Call now!

MacMall

Your #1 Source for Mac Products!

Up to 512MB RAM FREE!*

FREE USB Floppy Drive! FREE MYOB First Edge!*** FREE Carrying Case!†**

FREE Printer with Apple computer purchase!†*

Save $100 when you buy a PCI TV Tuner with Remote and PVR for $49!*†

*FREE RAM OFFER-An additional $39.95 MacMall installation fee applies to all models. A $49.95 MacMall mail-in rebate is required for iMac G4 and PowerBook models. A $99 MacMall mail-in rebate is required for Power Mac G5 and iBook G4 models. A $119 MacMall mail-in rebate is required for PowerBook models. †FREE CARRYING CASE OFFER-Carrying Case is free with purchase of any PowerBook or iBook after $29.95 MacMall mail-in rebate for 12.1" & 15.2" models and $39.95 MacMall mail-in rebate for 17" models. Price of case for 12.1" and 15.2" models before rebate is $29.95. Price of case for 17" models before MacMall rebate is $39.95. **FREE USB FLOPPY DRIVE OFFER-Floppy Drive is free after $44.99 MacMall mail-in rebate when purchased with any Apple eMac or iMac model. Price before rebate or without qualifying purchase is $44.99. ***FREE SOFTWARE OFFER-Free MYOB FirstEdge requires an additional $9.95 processing charge. †*FREE PRINTER OFFER-Free printer with select Apple computer purchase after mail-in rebate. Offer valid while supplies last. *†PCI TV TUNER OFFER-Save $100 with any Power Mac purchase. Price of Miglia Tech TV Tuner without Power Mac purchase is $149. Save $100 via MacMall mail-in rebate offer. A $39.99 installation fee applies. #414788. ALL OFFERS VALID WHILE SUPPLIES LAST.

G4s!

Authorized Reseller

NEW! iPod mini

Apple® iPod™ mini holds up to 1,000 songs and is available in five cool colors. iPod mini provides over 25 minutes of skip protection and delivers up to 8 hours of playback on a single battery charge!

FREE SPEAKERS! *With any iPod mini purchase.*

only **$244!** Blue #351009

FREE iPod Speakers-After $9.99 MacMall mail-in rebate. Price before rebate or without qualifying purchase is $9.99.

AppleCare®!
Get 3 years of Apple's tech support, investment protection and peace of mind for your Apple Computer system for only pennies a day! Protection plans start at $169.

1-800-MACMALL

(1-800-622-6255) macmall.com

Nobody delivers faster!

FREE SHIPPING!

Offer applies to all orders over $99! After MacMall mail-in rebate. Certain restrictions apply. Hurry! Limited time offer. Call for details.

Add-ons for the professional and the home user!

Final Cut® Pro HD
Edit and deliver HD, SD and DV media for film, video and TV! #435593

only **$994!**

iTrip FM Transmitter
Works with iPod models with dock connector! #241722

only **$29.99!**

#132720 iTrip for Original iPod $43.99

NEW! Now Shipping!
Microsoft® Office® 2004
The premier office suite! #399930

upg. **$217.99!**

Stylus Photo R800 Inkjet Printer EPSON
Delivers a 5760 x 1440 optimized dpi and 1.5 picoliter ink droplets! #317673

only **$399!**

Nikon D70 Digital SLR Camera with Lens Nikon
6.1 Megapixel, fast performance and instant startup! #392139

only **$1,299!**

FileMaker Pro 7 Upgrade
The easiest way to manage all of your projects, people, images and information! #386750

only **$138.99!**

AirPlus Xtreme G Cable/DSL Router D-Link
Up to 108Mbps and supports both 802.11b and 802.11g wireless networks! #105348

only **$58.49!**

Price after mail-in rebate.

QuarkXPress 6.0
Industry-leading page layout built for Mac OS X! #393104

QUARK

only **$699.95!**

Intuos2 Platinum 6 x 8 Graphics Tablet
Unique patented batteryless and cordless technology! #198839

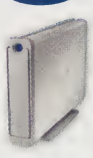
WACOM

only **$299!**

Apple iSight™
Delivers picture perfect video and crystal clear audio! #242109

only **$144.94!**

500GB Big Disk LACIE
This 7200RPM d2 hard drive offers FireWire 800/400 and USB 2.0 interfaces! #341450



only **$549!**

The Lord of the Rings: The Return of the King ASPYR
Eight playable characters including Gandalf, Gimli and Frodo! #348477

only **$47.99!**

Source Code: MACDESIGN

School / University / Government / Corporate Purchase Orders gladly accepted. (Subject to credit approval)

Other World Computing

Serving the Mac Universe since 1988

Excellent service / Competitive prices / Quality products / Expert tech staff

visit macsales.com

800.275.4576

SuperDrives from only $119.99

Seagate. Maxtor Western Digital HITACHI

ATA/IDE
SCSI
SERIAL ATA

Available for the Mac model you have!

Pioneer DVR-107 8X DVD+-R/RW, 24X CD-R/RW

Burn DVDs & CDs with Apple iDVD, iTunes, iPhoto, DiscBurner, Roxio Toast, etc! Plug and Play! Available for PowerMac G4s; G4 Cube; PowerBook G4

Make movies & music with your SuperDrive!

Get a quieter, bigger, faster hard drive for your PowerBook or iBook

20GB - 80GB drives from $89.99

Get a bigger, faster hard drive for your desktop computer

40GB - 400GB drives from $49

Get more memory to run more of your applications faster! Top quality memory from OWC makes the difference!

PowerMac G5 (All Models)

PC3200 DDR CAS 3.0

MAX UP TO 8GBs!

- 1GB kits (2x512MB) $219
- 2GB kits (2x1GB) $489

PowerMac G4

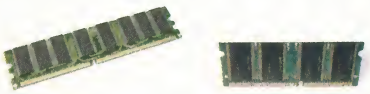
MAX UP TO 2GBs!

- 256MB from $49
- 512MB from $95

iMac G4

MAX UP TO 1.25GBs!

- 256MB from $49
- 512MB from $99
- 1GB from $329



You've got the right Mac, but does your Mac have the right memory?

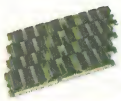
With top quality memory upgrades from Other World Computing, OS X and applications can run faster and better than ever! Less spinning 'beach balls'!

OWC takes the guesswork out of upgrading

- Lifetime Advance Replacement Warranty
- Fully meets or even exceeds Apple specs
- UPS/FedEx Air delivery from $4

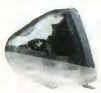
OK Cancel

We have memory for just about every Apple/Mac out there! Call and speak to one of our knowledgeable sales reps, or visit **www.macsales.com/memory** to use our online memory guide.



= A FASTER MAC

iMac G3 / eMac G4



MAX UP TO 1GB!

- 128MB from $37
- 256MB from $49
- 512MB from $107

PowerBook G3/G4, iBook

MAX UP TO 2GBs!

- 256M from $52
- 512MB from $99
- 1GB from $329

PowerMac G3 Beige / Blue & White

MAX UP TO 1GB!

- 256MB SPECIAL ONLY $43.99!

Prices, specifications, and availability are subject to change without notice. Items returned within 30 days may be subject to a restocking fee. No return will be accepted without Return Merchant Authorization number.

Other World Computing

Some images are Courtesy of Apple

Other World Computing
1004 Courtaulds Dr., Woodstock, IL 60098

OWC FireWire & USB - *High performance plug & play*

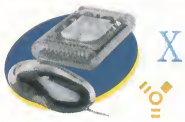
Macworld ★★★★½ | MacAddict: "DroolWorthy" | dantz | MacAddict RATED ★★★★★ GREAT | Photoshop User ◆◆◆◆◆ | MyMac.com | Macworld ★★★★ | MacSoft ☆☆☆☆☆ | GEAR YEAR

Top rated OWC FireWire/USB for additional storage, backup, A/V, music & more!

OWC Mercury Elite Pro the sleek, compact solution that stands or stacks.

OWC Mercury On-the-Go high-speed drives "fits in a pocket" size

2.5" On-The-Go FireWire Solutions



Weighing less than 12 Ounces, and able to be bus powered or powered with included AC Adapter, the OWC On-The-Go Portable Storage offers convenience + high-speed tool

MAXIMUM PC 9 out of 10 | GEAR YEAR | Photoshop User ◆◆◆◆◆

MacAddict 'Droolworthy'

Mercury On-The-Go	FireWire 400	FW400 + USB 2.0/1.1
30GB 5400rpm 8MB Data Buffer	$169.97	$179.99
40GB 4200rpm 8MB Data Buffer	$179.97	$189.99
40GB 5400rpm 16MB Data Buffer	$199.97	$219.99
60GB 5400rpm 16MB Data Buffer	$229.97	$239.99
60GB 7200rpm 8MB 'Fastest Ever!'	$289.97	$299.99
80GB 4200rpm 8MB 'Highest Capacity!'	$259.97	$269.99
80GB 5400rpm 'Highest Capacity!'	$289.97	$299.99

Call or Visit www.macsales.com/firewire for other 20-80GB models. All Mercury On-The-Gos are Apple HFS+ Preformatted and include Dantz Retrospect Express Backup Utility(Mac/PC), Intech HD Speedtools(Mac), all cables, AC Power Supply, and a 1 Year OWC Warranty.

OWC Neptune FireWire 400 Solutions

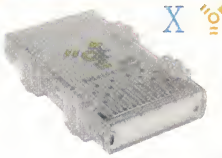
OWC Neptune 'Value done right.'

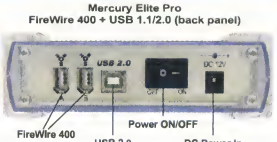
Features the same Oxford911 bridge as our highly acclaimed Elite Pro for all the performance and a value that can't be beat!

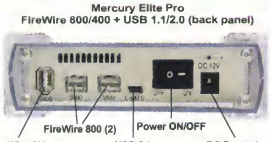
40GB 7200RPM 2MB Data Buffer	$99.99
80GB 7200RPM 2MB Data Buffer	$119.99
120GB 7200RPM 2MB Data Buffer	$139.99
160GB 7200RPM 2MB Data Buffer	$149.99
200GB 7200RPM 8MB Data Buffer	$199.99
250GB 7200RPM 8MB Data Buffer	$249.99

Neptune FW Solutions include Dantz RetroSpect Express backup software (Mac & PC), Intech Speedtools (Mac), all cables, 1yr OWC Warranty

OWC Mercury Elite Pro storage solutions







All Mercury Elite Solutions are Apple HFS+ Preformatted Ready to go and include Dantz Retrospect Express Backup Utility(Mac/PC), Intech HD Speedtools(Mac), all cables, and a 2 Year OWC Warranty.

Mercury Elite Pro	Data Buffer	FW 400/USB	FW 800/400*	FW800/400/USB
80GB 7200RPM	2MB	$149.99	$179.99	$189.99
120GB 7200RPM	2MB	$179.99	$N/A	$219.99
120GB 7200RPM	8MB	$187.99	$199.99	$229.99
160GB 7200RPM	8MB	$199.99	$229.99	$249.99
200GB 7200RPM	8MB	$239.99	$259.99	$279.99
250GB 7200RPM	8MB	$289.99	$329.99	$349.99

300GB or higher, call or visit www.macsales.com

* Elite 800 Pro Fw800/400 solution has same ports as pictured FW800/400 + USB model - except the USB 2.0 port

Read/Write-Burn CDs and DVDs for backup, movies, music, video & more!

You can use Apple iTunes/Discburner, Toast, or just about any CD/DVD authoring software available!

52x CD-R Write / 32x CD-RW re-writable / 52x CD read

OWC Mercury Pro FW400 + USB 2.0/1.1 $119.99
Neptune FW400 $99.95

Mercury Pro and Neptune CD-R/RW models include Dantz Retrospect Express Backup Utility(Mac/PC), all cables, 25 Pieces 52X CD-R Media, and a 1 Year OWC Warranty

SuperDrive DVR-107 DVD+/-R, RW up to 8x, CD-R/RW 24x

OWC Mercury Pro FW400 + USB 2.0/1.1 $199.99
Neptune FW400 $179.99

Mercury Pro and Neptune 'SuperDrive' DVDRW/CDRW models include Dantz Retrospect Express Backup Utility(Mac/PC), all cables, 25 Pieces 52X CD-R Media, 5 Pieces of DVD-R Media, and a 1 Year OWC Warranty.

For all your high-speed storage needs!
www.macsales.com/firewire

Connect to thousands of new USB and FireWire Products!

Add FireWire and/or USB from $9.99

ADD FIREWIRE 400/800* OR USB 1.1/2.0* TO YOUR POWERMAC!

OWC 2-port FW 400 PCI Card for PowerMacs $9.99
OWC 3-port FW 800+2 Port FireWire 400 PCI for PowerMacs $54.95
OWC 3-port FW 400/5 Port USB 1.1/2.0 PCI for PowerMacs $29.95

* FireWire 800 and USB 2.0 operation require Apple OS X 10.2.x or later.

ADD FIREWIRE 400/800 TO ANY POWERBOOK!

OWC 2-port FW PCMCIA for PowerBooks $24.99
LACIE 2-port FW 800 PCMCIA for PowerBooks $78.95

Hard Drive Controller Cards

Use Serial ATA hard drives or bigger, faster ATA drives with a new PCI hard drive controller

Sonnet Tempo Serial ATA/150 Controller $87.99

FirmTek SeriTek ATA/1S2 Serial ATA/150 Controller $59.99

Build your own FW/USB drive

Case kits include all connecting cables and driving mounting screws

Mercury Elite FireWire/USB Enclosures
Use any 3.5" IDE/ATA hard drive up to 500GB!

FW400 + USB 1.1/2.0 Kit - $79.99
FW800/400 Kit - $99.99
FW800/400 + USB 1.1/2.0 Kit $119.99

Mercury On-The-Go FireWire/USB Enclosures
Use any capacity 2.5" IDE/ATA drive

FireWire 400 Kit $79.99
FireWire 400 + USB 1.1/2.0 Kit $89.99

Prices, specifications, and availability are subject to change without notice. Items returned within 30 days may be subject to a restocking fee. No return will be accepted without Return Merchant Authorization number.

Other World Computing

Some images are Courtesy of Apple

Other World Computing
1004 Courtaulds Dr., Woodstock, IL 60098

School / University / Government / Corporate Purchase Orders gladly accepted. (Subject to credit approval)

Other World Computing

Serving the Mac Universe since 1988

Excellent service / Competitive prices / Quality products / Expert tech staff

visit macsales.com

800.275.4576

WWW.FASTERMAC.NET

Pay less. Get more. Surf faster!

Get your 1st month for only $7.50!

Visit www.FasterMac.net or call 1-800-869-9152

FasterMac.net TurboMac Accelerated:

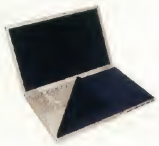
- DSL like performance from dial-up! Browse the web up to 6.5x faster vs. normal 56k dial-up
- Even up to 30% faster than AOL, Earthlink, NetZero, and other accelerated services

MACS ONLY

- Local 56k numbers in all 50 states
- Unlimited connection time
- Standard rates from only $8/month
- 5 email accounts included
- 10 megs web space
- 24/7 toll-free tech support

Protect your screen!

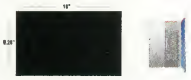
The OWC LSPs are precision cut, glove soft leather protectors that prevent potentially permanent marks which can occur from the trackpad and keyboard while your laptop is closed.



Stops marks!

OWC LSP products:

PowerBook G4 17" $17.99



PowerBook G4 15" $15.99

PowerBook G3s $14.99

PowerBook G4 12" / iBooks $12.99

OWC Mobility Bundle #4 for G4 15" PowerBook $54.95

LSP for TiG4, LapBottom, and RoadTools Podium Coolpad - Save 25%!

Other bundles available

OWC Mobility Bundle #6 for iBook $49.95

OWC LSP for the iBook, LapBottom, and RoadTools Podium CoolPad. Save 25%!

www.macsales.com/music

We've got the products for making, playing, listening, and recording with your Mac! Get help and tips too with our free online forum.

REASON

arKaos

M-AUDIO

High-Capacity PowerBook Batteries

Up to 37.5% more than Apple's!

Wallstreet G3 4500MAH $139.99

Lombard/Pismo G3 6600MAH $159.99

G4 15" 'Titanium' 65 watt hour $139.99

Accessories

SMARTDISK

add logix

Add Logix ADC to VGA adapter $27.99
Add Logix DVI-ADC Video Adapter $79.99
Add Logix 2-port ADC monitor switchbox $259.99

TechTool Pro 4 - The ultimate Mac utility $89.99

M-AUDIO

M-Audio Oxygen 8 with carrying bag $149.99
M-Audio X-Session $119.00
M-Audio MobilePre USB Preamp and Audio Interface $149.00

acally

MacAlly IceCam USB Video Web Camera $29.99
MacAlly iShock2 with force feedback $19.99
MacAlly laptop bags and cases starting at $26.95

GRIFFIN TECHNOLOGY

iPod iTrip (1-3 gen) $34.99 - Transmits FM to listen to iPod on radio

ElGato EyeTV USB $159.00
ElGato EyeTV 200 $349.00
ElGato EyeHome $249.00

KVM switches from $49.95 - Use one keyboard / mouse / display to control multiple Macs!

Contour Shuttle A/V Controllers

Shuttle Pro v2 Jog/Shuttle + 15 programmable buttons $108.97
Shuttle Express Jog/Shuttle + 5 programmable buttons $43.95

ADS Instant DVD USB $179.00

Make your own DVDs from Television, Camcorder, VCR Tapes, any Composite/S-Video + Audio source with ease! Save TIME and Hard Drive space too since Instant DVD hardware encodes MPEG2 REAL-TIME so you don't have to do the DV to MPEG2 with your computer! Instant DVD is the EASIEST way to convert your video library to DVD!

ADS Pyro AV Link FireWire Audio/Video In for Mac $164.95

Import Audio/Video from any Composite or S-Video source with Audio on the fly via FireWire! So simple, so cool, it doesn't get easier to bring audio/video in!

Miglia Alchemy TV Tuner + DVR PCI card w/Remote $147.99

AlchemyTV DVR features a scheduled recording functionality allowing you to program the time and date for your recordings in a few easy steps. Your favorite TV program will be recorded onto your hard drive for later viewing or export to VCD or DVD.

iSkin

Protect your keyboard or iPod! iSkin keeps stuff out of your keyboard and keeps your iPod looking like new! Lots of colors to choose from only $9.99 for iPods, $19.99 for Apple laptops!

Clean your Apple LCD the right way!

Klear Screen Cleaner

Apple Polish 2 Stage iKlear, 10 for $7.50
Power Klean LCD kit (1500 cleanings) $23.99

3.6v Mac P-RAM Battery $5.99

4.5v Mac P-RAM Battery $7.99

Apple OS X from $8.95
Apple OS 9.1 from $34.99

Prices, specifications, and availability are subject to change without notice. Items returned within 30 days may be subject to a restocking fee. No return will be accepted without Return Merchant Authorization number.

Some images are Courtesy of Apple

Other World Computing
1004 Courtaulds Dr., Woodstock, IL 60098

Make your Mac 2x, 3x, 4x, 5x, even 7x faster!

- See real world benchmarks at www.macsales.com/upgrades
- $$$ OWC gives cash back for your old processor too! $$$

G4 AGP Graphics / G4 Sawtooth | G4 Gigabit Ethernet | Digital Audio | G4 Cube | QuickSilver I | QuickSilver II

Macworld Oct '03 | MacHome Oct '03 | MyMac 5 out of 5 | MacAddict - 'Great'

Dual & single G4 upgrades also available from: Sonnet, Giga, PowerLogix
Call or visit www.macsales.com/upgrades

OWC Mercury G4 Extreme

- G4/867-933MHz $239.99
- G4/1.0 -1.1GHz $299.99
- G4/1.25-1.33GHz $389.99
- G4/1.25-1.4GHz $419.99
- G4/1.4-1.467GHz $479.99
- G4/1.467-1.5GHz $499.99

Call for new Mercury Extreme duals

- Plug and play with all PowerMac G4 models 100/133 bus 350MHz to 1GHz (except Cube)
- Large 2MB cache means even more speed!
- Preinstalled cross-air heatsink means cool running and easy installation
- 100% Compatible w/ all Apple Software & OSs'
- 30 day 100% money back guarantee & 3 year warranty lets you buy with confidence!

All PowerMac G4 processor upgrades we offer are 100% compatible with Apple OS 9.2.x and Apple OS X versions including 10.3.x 'Panther'.

You are not left behind - ZIF up to 1GHz!

For PowerMac G3 Beige, G3 Blue and White, G4 "Yikes" PCI Models

Sonnet
G4/700MHz 1MB L3 $295.99
G4/800MHz 1MB L3 $345.99
G4/1GHz 1MB L3 $479.99

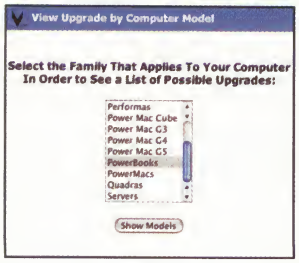
OWC
G4/450-533MHz 1MB L2 $149.99
G4/500-600MHz 1MB L2 $219.99
Best ZIF upgrade deals on the planet!

PowerLogix G3 800MHz - 1GHz from $219.99

We have upgrades for just about every Mac out there!

www.macsales.com/MyOWC
Our online guide shows what we have just for your Mac!

OWC | Sonnet | Giga | PowerLogix



OWC XpostFacto

The Power of OS X on Macs NOT supported by Apple!

macsales.com/OSXCenter

Get OS X from only $9.99!

10.1.x, 10.2.x, 10.3.x

Faster video makes for a faster Mac!

NEW MODEL

ATI Radeon 9000 Pro MacEdition AGP w/128MB DDR $159.99
For PowerMac G4/G5. More Video Ram = More Performance! ADC/DVI w/Dual Display Support up to 2048x1535

ATI Radeon 9800 Pro MacEdition AGP w/256MB DDR $379.99
For PowerMac G4/G5. The fastest Mac video card available. Faster processors for even more video performance. DVI/VGA/S-Video w/Dual Display Support up to 2048x1535

ATI Radeon 7000 Pro MacEdition PCI w/32MB DDR $119.99
For any Mac w/PCI slot. The Fastest Mac PCI Video Card Available! DVI/VGA/S-Video Display Support for up to 2048x1535

nVIDIA. ATi. Apple OS X Quartz Extreme enabled for real-time scaling & overall faster video performance

PowerBook upgrades from Sonnet and NewerTech

Sonnet
PowerBook G3 Wallstreet
G3/500MHz 1MB L2 upgrade $297.99
G4/500MHz 1MB L2 upgrade $349.99

PowerBook G3 FireWire (aka Pismo)
G4/500MHz 1MB L2 upgrade $279.99

Prices, specifications, and availability are subject to change without notice. Items returned within 30 days may be subject to a restocking fee. No return will be accepted without Return Merchant Authorization number.

Other World Computing

Some images are Courtesy of Apple

Other World Computing
1004 Courtaulds Dr., Woodstock, IL 60098

"Perfection Is Not An Accident"

100% Quality Guaranteed!

Quick Turnaround!

We Do It All!

Full Color Letterheads • Envelopes • Brochures

Catalogs • Business Cards • Posters • Postcards

Presentation Folders & Much More!

Send us your files on disk or via the internet.

Please call or email your quotes at sales@globalprintrunner.com

We ship anywhere in the United States!

All major credit cards accepted.

Computer to Plate Technology

Save Money!

GLOBAL PRINT RUNNER

Call Us Toll Free at

888.666.0744

Business Printing Made Easy!

Business Cards

2"x3.5" 4/0 or 4/1
14 Pt. C2S UV Coated

1,000	$59
2,000	$89
5,000	$199
10,000	$275

2"x3.5" 4/4
14 Pt. C2S UV Coated

1,000	$89
2,000	$119
5,000	$209
10,000	$289

Postcards

4"x6" 4/0 or 4/1
14 Pt. C2S UV Coated

1,000	$129
2,000	$189
5,000	$379
10,000	$629

5"x7" 4/0 or 4/1
14 Pt. C2S UV Coated

1,000	$239
2,000	$349
5,000	$479
10,000	$779

Single Sheet

8.5"x11" 4/0
100 lb. Gloss Book

1,000	$199
2,500	$249
5,000	$299
10,000	$599

Brochures

8.5"x11" 4/4
100 lb. Gloss Book

1,000	$379
2,000	$399
5,000	$499
10,000	$899

4 Page Catalog

11"x17" Folded to 8.5"x11"
4/4 100 lb. Gloss Book

1,000	$599
2,000	$699
5,000	$799
10,000	$1299

Letterhead

8.5"x11" 4/0
24 lb. Classic Crest

1,000	$299
2,000	$399
5,000	$649
10,000	$849

#10 Envelopes

9.5"x4.125" 4/0
24 lb. Classic Crest

1,000	$299
2,000	$399
5,000	$699
10,000	$1149

Posters

13"x19" 4/0
100 lb. Gloss Book

1,000	$329
2,000	$499
5,000	$599
10,000	$999

24"x36" 4/0
100 lb. Gloss Book + AQ

1,000	$1099
2,000	$1399
5,000	$1999
10,000	$2799

Presentation Folders

9"x12" With 2/4" Glued Pockets
4/0 12 Pt. C2S Cover With AQ

1,000	$1199
2,000	$1599
5,000	$2599
10,000	$3999

HEIDELBERG

Visit our website for sample request and unbelievable prices!

www.GlobalPrintRunner.com

AMC COLORGRAFIX

The ultimate solution to your printing needs!

PRINT FROM DISK

100# Gloss Book | FREE Aqueous Coating!

Quantity	2,500	5,000	10,000
Single Sheet 4/0 8.5" x 11"	$ 260	$ 325	$ 475
Single Sheet 4/4 8.5" x 11"	$ 425	$ 520	$ 690
Tri-Fold Brochure 4/4 8.5" x 11" folded to 8.5" x 3.75"	$ 465	$ 580	$ 790
4 Page Brochure 4/4 11" x 17" folded to 8.5" x 11"	$ 835	$ 1,000	$ 1,350

- Based on customer supplied Mac or PC digital files.
- Prices include one digital color proof per page.
- Turnaround is 3 to 5 working days after final proof.

POSTCARD SPECIAL

12 pt C2S - 4/4 | UV - frontside / Satin Aqueous - backside

Quantity	2,500	5,000	10,000	15,000	20,000
4" x 6"	$ 200	$ 300	$ 590	$ 890	$ 1,080
8.5" x 5.5"	$ 300	$ 450	$ 850	$ 1,350	$ 1,620

- Based on customer supplied Mac or PC digital files.
- Prices include one digital color proof per page.
- Turnaround is 10 working days after final proof.

*WE PRINT CATALOGS UP TO **300** PAGES*

PLEASE CALL FOR A CUSTOM QUOTE TODAY!

New 35,000 Square Foot Facility

New 6-color Komori 40" Press

New CreoScitex Lotem Platesetter

New 4-color Komori 40" Press

AMC COLORGRAFIX
2085 Peck Road, South El Monte, CA 91733
Toll Free: 1-877-575-1788 Fax: 626-575-1588
www.amc-color.com

You've Never Seen Printing Like This Before!

300 Line Screen Waterless Printing.

What you're used to...times 2!

- Letterheads
- Envelopes
- Posters
- CD Inserts & Labels
- Calendars
- Door Hangers
- Stickers
- Table Tents
- DVD Inserts & Labels
- Rotary Cards
- Business Cards
- Postcards
- Catalog Sheets
- Brochures
- Presentation Folders
- Letterheads
- Envelopes
- Posters
- CD Inserts & Labels
- Calendars
- Door Hangers
- Stickers
- Table Tents
- DVD Inserts & Labels
- Rotary Cards
- Business Cards
- Postcards

100% Satisfaction Guarantee

FULL COLOR BUSINESS CARDS	FULL COLOR 4x6 POSTCARDS
1000 for $99	1000 for $149
2000 for $169*	2500 for $294
5000 for $325*	5000 for $357

Printed 4/0 on C1S 12pt. Super Premium Kromekote with Free Aqueous Coating.
*Each set of 1000 can be different artwork.

Exceptional Quality & Service

FULL COLOR LETTERHEADS	OR	FULL COLOR ENVELOPES
1000	for	$399
2000	for	$473
5000	for	$602

Printed 4/0 on 70lb. White Hammermill Via Ultra Smooth.
Uncoated stock printed at 175 Line Screen.

Fast Turnaround & Quotes

FULL COLOR PRESENTATION FOLDERS		
500	for	$999
1000	for	$1160
2000	for	$1548

Printed 4/0 on C1S 12pt. Carolina Cover with Free Aqueous Coating.

Quantities from 500 to 1,000,000

Copy Craft™ PRINTERS INC.

1.800.794.5594
806.798.8190 fax

www.copycraft.com
request@copycraft.com

Contact us today for your free full color catalog!

BIG POSTERS HUGE DISCOUNTS

NO MINIMUMS & NO SETUP FEES

Highest Quality Printing
Dedicated Customer Service

PREMIUM KODAK PHOTO PAPER
Your choice of Gloss, Satin or Matte Finish

24"x36" Full Color Full Bleed **$25**
36"x48"..... $50
48"x72"..... $125

FULL MOUNTING SERVICES
3/16" White Foam Board Mounting

24"x36" 3/16 Foam **$10**
36"x48" 3/16 Foam..... $20
48"x72" 3/16 Foam..... $50

Gatorboard, Sintra, Coroplast, & other boards types sizes, thicknesses available - Check price list on the net

LAMINATION SERVICES
Wide Variety of Laminations for any project

24"x36" 5 mil Gloss Encapsulated **$15**
36"x48" 5 mil Gloss..... $30
48"x72" 5 mil Gloss..... $75

LEXAN Lamination
for TRADESHOW GRAPHICS
$15 per sq/ft includes printing

2-3 DAY TURNAROUND

WE ANSWER OUR PHONES!
NO VOICEMAIL DURING BUSINESS HOURS!

OTHER SIZES AVAILABLE

VARIOUS MEDIA TYPES

NOVICES ARE WELCOME

WATER COLOR PAPER, CANVAS, BACKLIT SIGNS, BANNER VINYL, FABRICS (Cottons, Polyester, Silk), SELF ADHESIVE VINYL, MAGNETIC SIGNS, OUTDOOR SOLUTIONS, LIFE SIZE CUTOUTS, and any idea you can imagine.

CANVAS PRINTING
18mil High Quality Artist Canvas
18"x24" $24
Other Sizes Available
ONLY $8/Sq. ft.

PORTRAIT PACKAGES
Highest Quality & Archival
Package A: One 8x10, Two 5x7s, Two 4x5s, 15 Wallet Size $15
Ask about custom packages

OFFSET PRINTING
4 Color Printing at Competitive Prices.
Sizes up to 50" x 75" for quantities over 250.

SHORT RUN COLOR
For quantities of 50-250 on sizes from business cards to 11x17 brochures.
Make a statement using color without paying for higher quantities.

ASK FOR A SAMPLE PACK TO SEE AND FEEL THE QUALITY

Learn more, call us or visit on the web

BIGPOSTERS.COM

96 Gazza Blvd, Farmingdale, NY 11735
Tel: 631-249-2211 Fax: 631-249-2003

1-888-880-HUGE (4 8 4 3)

---

www.zooprinting.com

		1,000	2,500	5,000	10,000
FLYERS					
8.5" x 11" 100# Gloss **Book**	4/0	$125	$190	$255	$395
Two sided AQ Coating	4/4	$235	$285	$365	$540
8.5" x 11" 95# Gloss **Cover** Two sided AQ Coating	4/4	$325	$425	$590	$880
BROCHURES					
11" x 17" 100# Gloss **Book**	4/0	$245	$380	$500	$780
Two sided AQ Coating	4/4	$465	$570	$725	$995
11" x 17" 95# Gloss **Cover** Two sided AQ Coating	4/4	$645	$850	$1180	$1760
POSTCARDS					
4.25" x 6" 12 pt. C2S Front sided AQ Coating	4/4	$145	$185	$245	$390
5.5" x 8.5" 12 pt. C2S Front sided AQ Coating	4/4	$215	$280	$350	$555
6" x 9" 12 pt. C2S Front sided AQ Coating	4/4	$225	$295	$395	$605
BUSINESS CARDS					
12pt CS2 Two sided AQ Coating	4/0	$65			
Photo Quality 350 Line Screen	4/4	$85			

All prices listed are for standard 5 day turnaround.
3 day prices and custom quotes are also available.
For more information visit our website.
All prices are subject to change without notice.
A $10 processing fee will be charged for orders not placed on our website.

AQ Coating Direct-To-Plate
Epson Match Proof Online Proof

310-253-7751

Maximize your Mac

Memory & Storage Solutions

@

transintl.com
Anaheim, CA (800) 783-2120

Photoshop FOR Photographers

Revealing the Power of Digital Image Editing

Join author/trainer Ben Willmore as he reveals the power of digital image editing at this dynamic seminar tour, Photoshop for Photographers. In addition to writing the best-selling book *Adobe Photoshop CS Studio Techniques*, Ben has personally taught more than 15,000 Photoshop users nationwide and in this seminar you'll learn his favorite techniques for retouching, restoration, color correction, and anything else you need to produce incredible photographic results.

Topics include:

- Starting Your Digital Workflow
- The Secrets to Image Quality
- Color & Tonal Manipulation
- Retouching & Collage Secrets
- Ben's Power Tips

1 Full Day, 5 Info-packed Classes—
Just $99. (NAPP members pay only $79)
Includes Everything.
100% Money-back Guarantee!

Coming to:

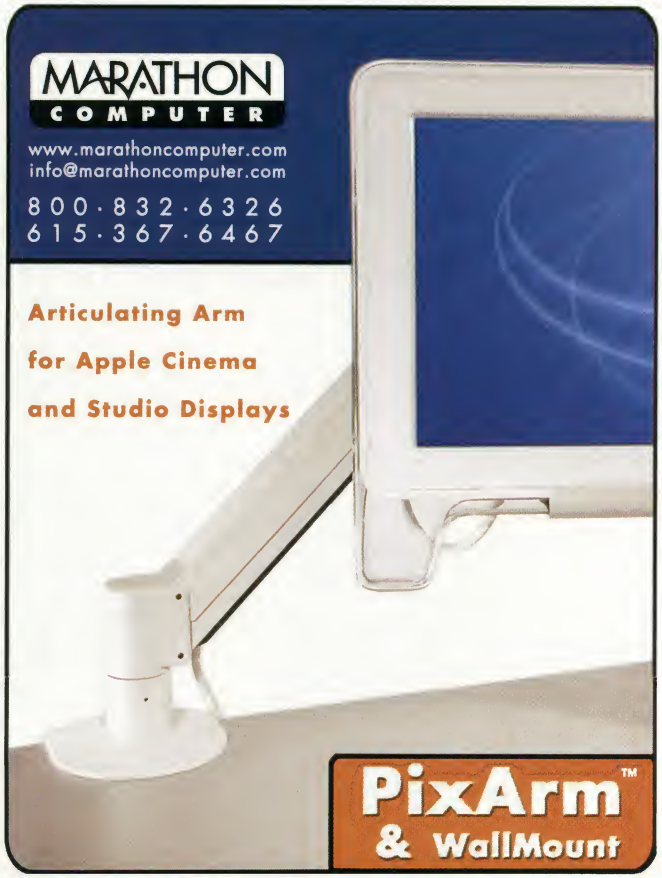
Las Vegas, NV
Friday, July 23, 2004
Cashman Center

Tucson, AZ
Thursday, July 29, 2004
Tucson Convention Center

Adobe® Photoshop® SEMINAR TOUR

For more information call 800-201-7323 or visit
www.photoshopseminars.com

Produced by KW Computer Training, Inc., in cooperation with Adobe Systems Inc., Wacom Technology Corp., Digital and the National Association of Photoshop Professionals. Adobe and Photoshop are registered trademarks of Adobe Systems, Inc.



Don't let your design files disappear

BackJack™
Online Backup Service
for OS 9 and OS X

As the leading online backup service for Macintosh, BackJack provides secure, offsite backup of your critical Mac files with unparalleled convenience and reliability.

www.backjack.com

Automated • Offsite • Secure • Cost Effective

BackJack is the #1 choice among design professionals for their offsite backup needs. We offer both Business and High-volume Plans to accommodate the special needs of design clients.

Contact us to learn more
OR
sign up for our 15-day free trial at
www.backjack.com/trial.html

toll free - 1 888 421 0220
info@backjack.com

FOR BACKGROUNDS AND TEXTURES ON CD
VISIT WWW.WETZELANDCOMPANY.COM

Sad Mac?

24-Hour Repair Turnaround Nationwide Pickup/Delivery

Includes our custom PowerBox, 3-way round-trip overnight U.S. shipping & a detailed diagnostic exam.

only $99.00

PowerBookResQ 72-Hour Turnaround: only $49!

24-Hour PowerBookResQ Specialty Services
G4 "SuperDrive" Upgrade: $399 G4 Replace Hinges: $399
Hard Drive Upgrades: 80GB: $399 60GB: $299

1-866-Mac-Repair

Shure Earphones
E2C-E3C-E5C
The Ultimate iPod Accessory!
Check our site for special pricing

PowerMac G4/450 DVD
only $599

Giga Designs G4 Upgrades
1-1.4GHz from $229

PowerMac G3 Beige
from $99

FileMaker Pro 6
for Mac & Windows
only $79

Mac OS 8-9-X In Stock!
from $49

MQ

24-Hour iPod Repair

Includes our custom iBox, nationwide overnight pickup/delivery & 24-hour turnaround.

only $29.00

iPod Battery Replacement

24-Hour Turnaround

only $79.00

1-877-Pod-Repair

www.macresq.com

Your wait is over.

The Mouse

www.macmice.com

Now Available on DVD

Accelerate your Photoshop skills with these hot new titles!

Special Introductory Offer

$39.95 each

NAPP member price
$34.95 each or
4 for $29.95 each

plus shipping and handling

Adobe Photoshop CS Power Session *Scott Kelby*

If you want to get up to speed fast in Photoshop CS, there's no better way than with the new Adobe Photoshop CS Power Session DVD. Photoshop guru Scott Kelby takes you through the most important features in CS so you can enhance your productivity and creativity today!

Photoshop CS Down & Dirty Tricks *Scott Kelby*

Join Scott Kelby, Editor-in-Chief of *Photoshop User* magazine, for an amazing 90 minutes of eye-popping, jaw-droppin', heart-stoppin' Photoshop special effects! Inspired by the best-selling book of the same name, *Photoshop CS Down & Dirty Tricks* shows you many of the effects you see every day in magazines, on TV, at the movies, and on the Web.

Coming Soon!

DON'T MISS THESE UPCOMING TITLES, FEATURING PHOTOSHOP CS

- Photoshop CS Layer Techniques
- Photoshop CS for Beginners
- Power of the Pen: Photoshop CS and Wacom

The Secrets to Retouching People *Scott Kelby*

In this hot DVD, Photoshop guru Scott Kelby shows you all the inside secrets to portrait retouching. Watch as he shows you the fastest and easiest methods for fixing blemishes, removing wrinkles, body sculpting, and more. You'll learn how to master the techniques used by today's professionals without breaking a sweat!

Photoshop Elements for Photographers *Dave Cross*

Aimed specifically at Photographers, this DVD walks you through the essential tools and key features of Photoshop Elements that photo-graphers use most. Dave shows you how to make the most of Photoshop Elements so you can spend less time on your images and still get award-winning results.

To order these and other titles, contact us at **800-201-7323** or visit us online at **www.photoshopvideos.com**

48hourprint.com®
The professional's choice for full color printing
color fast!
High Quality, Full Color printing on BOTH sides. Others charge more for color on only one side!
postcards, brochures, posters, business cards, sell sheets, catalogs, custom print jobs
48hour turnaround Standard*
Place your order online 24/7
Unsurpassed customer support before, during and after you place your order
Proof your job entirely online using our proprietary, internet based proofing system!
order your free printed samples the difference is clear!

500	4x6	full color postcards	$115**
1000	4x6	full color postcards	$135**
500	2x3.5	full color business cards	$55**
1000	2x3.5	full color business cards	$75**
500	8.5x11	full color posters (4/0)	$199**
500	8.5x11	full color tri-fold brochures	$300**

www.48hourprint.com
1 800 844 0599
sales@48hourprint.com
WHY PAY MORE FOR LESS?
*Standard 48 hour turnaround available on postcards and business cards only. **Shipping costs not included
VISA DISCOVER

MAC LANE
continued from page 114

CROSSING OVER (BUT NOT TO THE MAC)

So, now that it's fairly clear that Apple isn't converting PC users to the Mac side in any great numbers, what's the plan? What is Steve Jobs' strategy to make sure Apple makes it? I can't swear it, but I think I see a plan emerging out there, and in fact, I think it's already under way.

I think that right now Steve's not trying to grow the Mac's market share. Instead, I think he's trying to grow *Apple's* market share, and he's going to do that by introducing products that work for both the Mac and the PC. Let's face it, he's created a string of Mac-only products such as iMovie, iDVD, DVD Studio Pro, Final Cut Pro, GarageBand, Keynote, .mac, and a host of others, and having these incredible products as Mac-only haven't made millions of PC users switch to the Mac. Heck, I'm not sure they've even gotten thousands to switch (if they had, wouldn't market share be increasing, rather than decreasing?). That plan simply isn't working. They're not switching. So, instead of turning PC users into Macintosh customers, I think Steve's plan is to try and make them Apple customers. Don't believe me? Take this little quiz:

Q. Which of these recently released Apple products works with a PC?
(a) iPod mini
(b) AirPort Express
(c) iTunes
(d) QuickTime 6.5
(e) all of the above

A. Of course, the answer is "e." Not only that, Mac rumor sites are all buzzing about a soon-to-be-released new line of Apple displays that will reportedly do away with the Mac-only Apple Display Connector, and instead will use a DVI connector. This means PC users will be able to buy Apple displays and connect them directly to their PCs without having to buy a costly adapter. If the rumors are true, another essentially Mac-only product quietly goes cross-platform.

DO WE CARE?

Are more Apple products headed toward the PC? I certainly think so—especially since there's no visible complaining from the Mac community. You don't hear anybody screaming about Apple making PC versions of its products. There are no online petitions, no ranting and raving in the forums. In fact, you don't really hear anything about it at all. What you're experiencing is Steve floating trial balloons—trying out Apple PC products—and the Mac faithful aren't complaining, so why in the world would he stop now?

Here's what's weird: I don't think it's a bad thing. As long as there's an Apple, I believe there will be a Macintosh. So if Steve winds up doing other things (like making iPods) and making products that work on both the Mac and the PC (like AirPort Express), as long as it keeps Apple healthy, I'm for it. I say the more Apple customers out there, the better, and if their only entrée to Apple is an iPod and iTunes, I'd rather have that than nothing at all.

So I guess we better get used to seeing what I just saw three times on Apple's iTunes webpage—the words "For Mac and Windows." Hey, you knew one day it would come to this; you just didn't know how little you'd care when it finally did.

Making the Switch

The "two-product" company is about to expand its offerings, but...

BY SCOTT KELBY

Last issue (*Mac Design Magazine*, May/June 2004, p. 134), I looked at how Apple has basically become a two-product company (Final Cut Pro and the iPod), and how nearly all of Apple's energy, marketing, and advertising are going into those (and only those) products. If it sounds like I'm missing the mark, take this short little quiz:

Q. When I walk up to the Apple Store in the mall, in the front window all I see are displays for:
(a) PowerBooks
(b) G5s
(c) Panther
(d) The iPod

A. If you've been to an Apple Store in the past few months, you know the answer is "d."

Q. When I see an Apple ad in a magazine, it's for:
(a) The iPod
(b) The iPod
(c) The iPod
(d) Final Cut Pro

A. By the way, there is no wrong answer to this question.

Q. Apple is making a ton of money right now by selling:
(a) iMacs
(b) iBooks
(c) Panther
(d) iPods

A. Do I even have to answer this one?

Now, since Apple is making boatloads of cash from selling iPods and Final Cut Pro, I'm not complaining. But I am concerned.

INEFFECTIVE SUCCESS

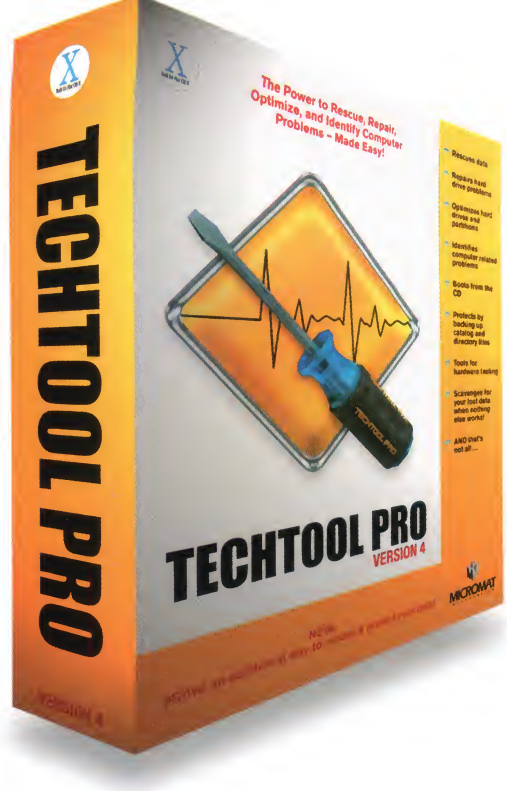
First, let's look at the Apple Stores. Reportedly, they've surpassed Old Navy to become the fastest retail store in history to hit $1 billion in sales. New stores are opening left and right, including huge new two-story flagship stores in San Francisco and Chicago; and now stores have opened in Tokyo, a new store is coming to London, and reportedly Paris is next. The stores are quite literally booming.

What is Steve Jobs' strategy to make sure Apple makes it? I can't swear it, but I think I see a plan emerging out there...

Then there's Final Cut Pro, a killer video app that has become such the rage in Hollywood that studios big and small are snapping up G5-based edit suites so they can run it. At last, another Mac-only piece of software that is so hot that it sells Apple high-end hardware.

Of course, there's the iPod. It's selling so well that analysts are recommending Apple stock because they feel it will bring more people to the platform. Couple that with last year's huge switcher campaign (designed to bring more PC users to the Mac platform) and the statistics that show that a decent percentage of people who buy Macs at the Apple Store are coming over from the PC side, and do you know what that all adds up to? Not much, because even with all of that, Apple is losing market share. That's right...all this great fortune—runaway success with the stores, the iPod mini selling so well they can't keep up with demand, PC people crossing over, and Final Cut Pro taking Hollywood by storm—and yet Apple's market share is still slipping. Macworld UK reported that in 2003 Apple's worldwide market share fell below 2%. How can that be? Oh, it be. Thankfully, Steve introduced the Apple Stores and the iPod or God only knows where we'd be. (Seriously, take the astonishing iPod sales and the Apple Stores out of the picture, and it gets pretty scary.)

continued on previous page



THE POWER IS NOW YOURS! INTRODUCING...

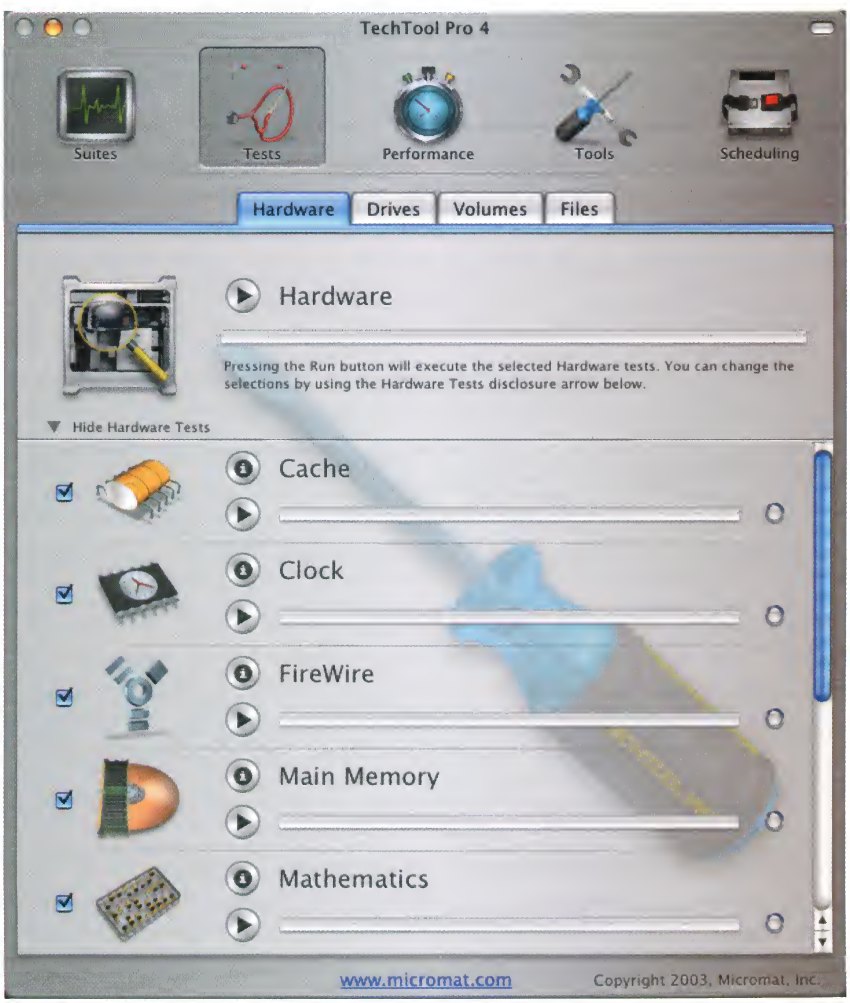
TECHTOOL® PRO
VERSION 4

TechTool Pro includes **S.M.A.R.T.** testing, hardware tests, scheduling and alerts, performance tools, and more... even scavenges for files **when all else fails!**

NEW FEATURE! eDrive

The new **eDrive** feature allows you to add a bootable emergency volume to an existing volume. This new **eDrive** volume is created WITHOUT the need to initialize the current volume, keeping all data intact on the current volume. The **eDrive** is then available if something should go wrong with your normal startup volume.

Buy Now!
www.micromat.com



The Power to Recover, Repair, and Optimize - Made Easy!

Micromat Inc. 800-829-6227 707-566-3831 info@micromat.com www.micromat.com

©2003 Micromat, Inc. All rights reserved. TechTool is a registered trademark of Micromat, Inc.

Introducing the IPIX® Interactive Studio™ for Mac OS X

The Definitive Solution for Panoramic Imaging

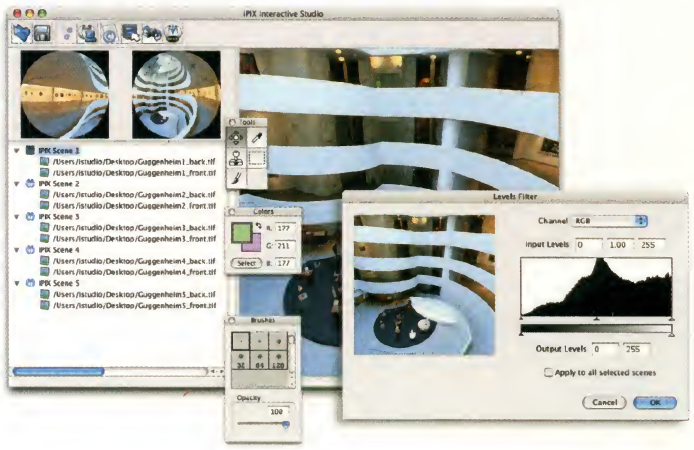
shoot.
(with any digital camera)

create.
(with a single tool)

experience.
(unlimited panoramic images)

The IPIX Interactive Studio is the only tool you'll need to create stunning, captivating panoramic photography for print or online viewing. Creative professionals around the world asked for an open and expandable panoramic imaging toolkit that does it all, and IPIX delivered. Because we know your customers' needs are as broad as your creativity, we've designed an innovative plug-in architecture that allows the IPIX software to grow with your business.

Export cylindrical or spherical panoramas* into your favorite development environment, including LiveStage Pro and Macromedia Director, and distribute your content for a variety of players like Apple QuickTime, Macromedia Shockwave, the IPIX Viewer, or various open source panorama viewers.



(Interactive Studio integrated workspace)

+ features

+ Support for all digital cameras*
+ Optimized workflow for boundless creativity and maximum production efficiency
+ Innovative product design based on 10 years of panoramic tool development
+ Upgradeable plug-in architecture gives you new features to offer customers
+ Output into your favorite imaging format today, upgrade to new formats tomorrow
+ Quality software and support from IPIX, the industry leader in panoramic photography

* RealViz and iseemedia plug-ins available Summer 2004.

+

Introductory offer:

http://infomedia.ipix.com/experience

www.ipix.com

Call Toll Free : 877.338.4749

IPIX REALVIZ macromedia SHOCKWAVE ENABLED iseemedia QuickTime

IPIX and the IPIX logo are trademarks or registered trademarks of IPIX Corporation. QuickTime and the QuickTime logo are trademarks or registered trademarks of Apple Computer, Inc., used under license. Macromedia and Shockwave are trademarks or registered trademarks of Macromedia, Inc. in the United States and/or other countries. Iseemedia and the Iseemedia logo are trademarks or registered trademarks of Iseemedia Inc. RealViz and the RealViz logo are trademarks or registered trademarks of RealViz S.A.